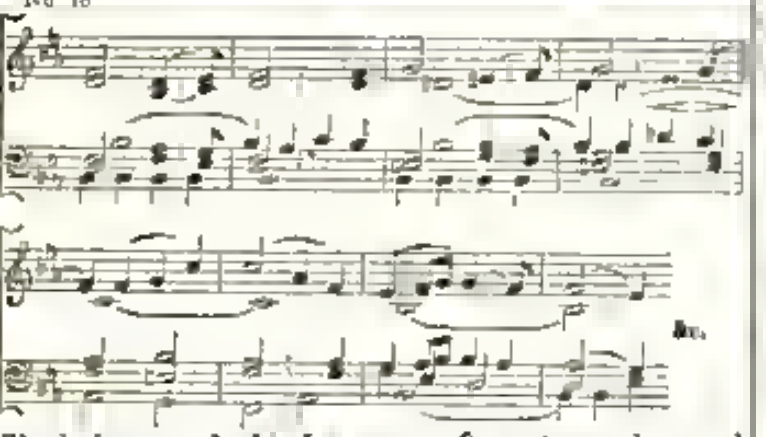
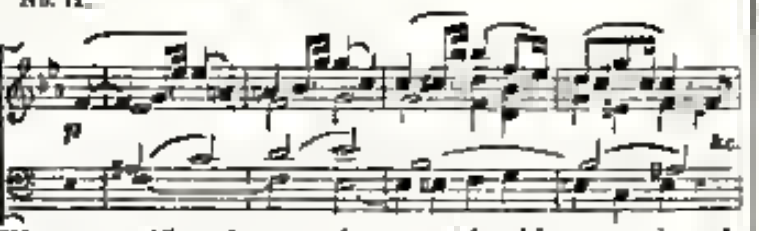
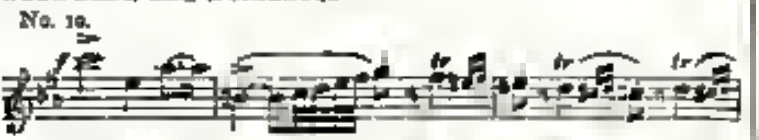
No. 10

Similarly treated, this brings us, after a tonic close and other subsidiary matter, to a charming Schumann like passage, commencing:—

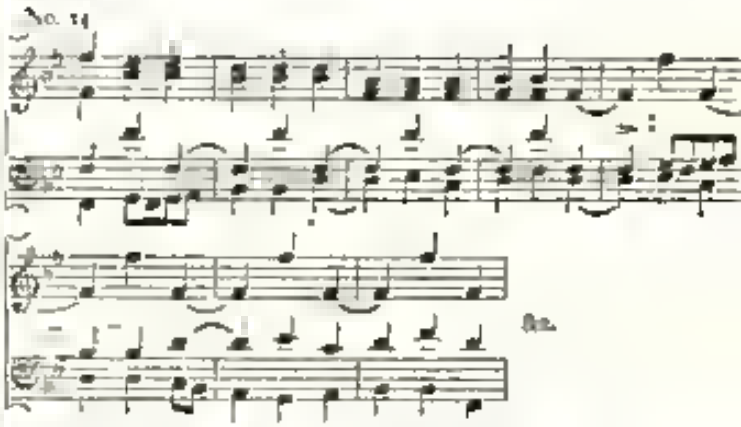
No. 11.

This song like theme, after considerable extension, is succeeded by the two first quoted (Nos. 9 and 10), which are now associated with a florid and elaborate accompaniment. Strikingly contrasted with the foregoing, the following bold and vigorous theme is given out in unison, reduplicated in five octaves by the whole of the string and wood band and trombones:—

No. 12.

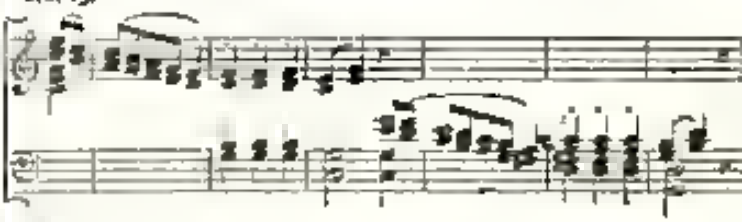


After receiving fugal treatment, it is followed by a repetition of No. 11, now in C major. Portions of Nos. 10 and 11 in conjunction lead to an entire repetition of the first tonic section (Nos. 9 and 10). Here the melody is sustained by the lower strings and trombones, the whole of the rest of the orchestra accompanying *ff*, the violins in sextuplets

To this succeeds the following Haydn like theme in A flat, the subject of which is sustained by the basses and bassoons, accompanied by flutes, hautboys, horns, and violas:—

No. 14.

This brings us back to the first subject (No. 13), and this again to a repetition of the second subject (No. 14), which now appears in G minor, and after being treated as a canon in the octave, closes the first section.

Its "trio," or second section, in C major, commences as follows:—

No. 15.

This is responded to by—

No. 16.

The Monthly musical record

=Mus Per 54

THE MONTHLY

Musical Record.

VOLUME V.—1875.

LONDON:
AUGENER & CO.,
86, NEWGATE STREET, E.C.

LONDON
CASSELL, PETTER & GALPIN, BELLE SAUVAGE WORKS,
LUDGATE HILL, E.C

INDEX

PAGE

Æsthetic Sensualism and Ascetiism in Music 157
American View of Wagner's "Tristan und Isolde" 7
Auction of Music Copyrights 28, 179

Barry C A Raff's Symphony No 9 in C major 61
" " " No 31 "in Weimar" 77
" " " No 5 "Lenore" 109, 181
Beethoven, A Pilgrimage to By R Wagner 65, 81, 97
Bennett, W Sterndale 31
Berlioz on the Music of the Future 124
Breakspear, Æsthetic Sensualism and Ascetiism in Music 157

Chopin's Works in their Relation to Art 9, 23, 33, 60, 86, 101
Constant, O Relics of Rossini 1, 33
Comments By E Dannreuther 45
CONCERTS, &c.
Alexandra Palace, 84, 177 Bache, W., 55, 178 Bilow, Hans von, 73 Cossen, W 57 Crystal Palace 13, 27, 40, 56, 72, 89, 136, 137, 138, 175 Dannreuther, E., 28 Halle, Charles 90, 107, 118 Krebs, Mlle. M 57 Leslie's Choir 42 Monday and Saturday Popular, 14, 26, 41, 57, 177 Musical Evenings 15, 27 Musical Union 73, 90, 106, 118 New Philharmonic, 88 National Academy 107 Philharmonic, 56, 73, 88, 105, 137 Royal Academy of Music 15, 131 Royal Albert Hall, 15, 42, 89, Sacred Harmonic, 42 Saturday Popular 14, 26, 41, 57, 177
CORRESPONDENCE 83, 37, 89, 86, 101, 173
Correspondence, Foreign (*see Foreign Correspondence*).
Country News 28, 24, 90, 102, 119, 145

Dannreuther E. Comments 45

Exit, The, of a Musician in Paris. By R. Wagner 101, 115, 149
Execution, The, of the Ornamental Turn 82

FOREIGN CORRESPONDENCE
Music in Berlin, 21. Music in North Germany 8, 49, 35, 50, 67, 84, 100, 114, 125, 148, 156, 172. Music in Vienna 8, 49, 56, 54, 68, 84, 101, 114, 127, 143, 155, 172.
Franz Liszt in Leipzig 130

Helmholtz on the Sensations of Tone. By W S. B Woodhouse 147, 164
Hullah's Third Report on Music in our Training Colleges 103

Liszt. By H. C. Andersen 49
Liszt's Concerto, No. 2. Comments by Edward Dannreuther 45
" Fest Klänge 17
Liszt in Leipzig 130
Lobe, J C. The Performance of my First Musical Work 89
Lohengrin 95 101

Mendelssohn, and some of his Contemporary Critics. By F Nicks 161
Musical Degrees, The Problem in 162
" " Correspondence 173
" Festival, Norwich 135
MUSICAL NOTES, 15, 28, 42, 70, 86, 91, 108, 119, 130, 146, 159, 178
Musical Season in Paris (1854) 4
" Stage Jewellery 135
Music in Berlin 21
" in our Training Colleges, Mr Hullah's Third Report 103
" in North Germany (*see Foreign Correspondence*).
" in Vienna "
" of the Future, Hector Berlioz on the 124
" Poetry and Painting 103

Nicks, F On Mendelssohn and some of his Contemporary Critics 161
Norwich Musical Festival 135

Opera The in London 18
" " Its Growth and its Decay 81
Ornamental Turn, The Execution of the 82
Overture, The, in Wagner's Opera "Der Fliegende Holländer" 161

Digitized by Google

PAGE

Performance, The, of my First Musical Work By J C Lobe 19
Professor The on Musical Degrees 169
Prout E. Raff's Symphonies 32

Raff's Symphonies. By E. Prout 32
Prize Symphony No 1 By J S Shedlock 46
" Symphony No. 2, in C major By C. A. Barry 61
No 3, Im Walde. By C A Barry 77
No 4, in G minor By J S Shedlock 93
No 5, Lenore. By C A Barry 109, 121
No. 6, in D minor By J S Shedlock 133, 147
Relics of Rossini By O Comettant 33
Reviews
Abram, J 88. André, A. 144. Bach, J S. 24, 175. Beethoven, 145 Bradford J 86. Bülow Hans von, 157 Chopin, F., 53 86. Clark, S. 87 104, 157 Clarke, H. 54. Cottill, 174. Crowest, F 128 Curwen J 85. Damcke, B., 10. Dorn, E 104, 157 Eberlein, E V., 144 Emmerich, R. 11 Gibson, L., 38. Gladstone F E 115 175. Gluck 10. Grieg E. 70. Handel G F 24. Hegar, F, 156. Hill E. 144 Hiller, E. 53. Hullah, J 85 91 Kiel, F, 38. Kronke, O. 70. Kuhe, W, 70. Lee, 145, 174. Liszt, F. 87, 104. Lunn, C. 25. Mozart W A. 25. Oakeley H S. 116. Pauer E. 53, 86, 87 130, 144. Pelletan, P 10. Pergolese 145. Pierson. H H. 174. Ransom, J P. 70. Reinecke, C 39, 54 70, 87 115, 130, 144 Ritter E. W., 104 Roeckel, J L. 104, 145. Röntgen, J., 173. Rubinstein, A. 71 131 Schumann R. 12 24, 39, 105 130. Speer C T 70. Stephens, C. E., 130. Thomas J 12 Tyller S. 128. Verdi G. 25 Volkmann R 115. Wagner R. 157 Weber 23.
Richard Wagner and his "Ring of the Nibelung" 64
Rossini Relics of 33

Schumann's 'Genoveva' and the Leipsig Stage 167
Shedlock J S. Joachim Raff's Prize Symphony 46
" Symphony No. 4, in G minor 93
No. 6 133, 147
Spontini and his Works 157
Sterndale Bennett 51
Summary of Country News (*see Country News*).

The Year 1874 1

Vec. Musical Shrine Jewellery 153
" The Professor on Musical Degrees 169
Violin Bow The its Suitable Proportions and Dimensions, By W S. B. Woolhouse 93, 113

Wagner R. A Pilgrimage to Beethoven 65, 81 97
The End of a Musician in Paris 111, 125, 140
The Overture to 'Der Fliegende Holländer' 161
Woolhouse, W S. B. Helmholtz on the Sensations of Tone 149, 164
Woolhouse, W S. B. Note on the Suitable Proportions and Dimensions of a Violin Bow 93, 113
Works, The, of Chopin in their Relation to Art 1

Year The 1874 1

The Monthly Musical Record.

JANUARY 1, 1875.

THE YEAR 1874.

We cannot more appropriately commence our musical retrospect of the year now ended than by repeating the remarks we made a twelvemonth since as to the difficulty in which we are placed through the constant activity shown by musicians during the past year. In this respect, indeed, 1874 shows a close resemblance to 1873, if anything, even more has been done for the art, and a disposition has been evinced to break into new fields of labour.

The foundation of the Musical Association for the Investigation and Discussion of Subjects connected with the Science and Art of Music is an example of what has just been said, and may be regarded as one of the most important events of the year. Similar in organisation and aim to the existing learned societies, it already numbers among its members many of the most distinguished theoretical and practical musicians in the country; and although only two meetings have as yet been held, these have been of a character to warrant the best hopes for the future of the association. Another new society, different but not less deserving in its object, has also started into existence. This is the Musical Artists' Society, founded for the purpose of giving English composers the opportunity of a hearing for their works. Modest as yet in its scale of operations, it has within itself the elements of success, should it meet with the support to which it is justly entitled.

Among our concert-giving institutions it is gratifying to find that the Crystal Palace still occupies the post of honour. Though of course marked by occasional short comings, it is hardly an exaggeration to say that as a whole the orchestral performances which are given under Mr. Manns's able direction are the *ne plus ultra* of excellence; certainly nothing approaching them in finish is to be heard elsewhere; while for enterprise and research the programmes will compare favourably with those of any other concerts. This is best shown by the fact that it is here the exception rather than the rule not to find the words "First time at these concerts" or "First time in England" affixed to at least one item in a Saturday's programme. English music, also, still continues to receive at Sydenham a recognition which in the more great lying as it is often sought in vain elsewhere. In addition to the large number of works by native composers which have been brought forward at the Winter Concerts, English opera has throughout the year formed an important feature of the attractions of the Palace. The Summer Concerts, moreover, have been from a musical point of view, vastly superior to those of previous years. Instead of hackneyed operatic songs and ballads sung by "star" vocalists, a really instructive series of "National Concerts" illustrative of English, French, Italian, German, Russian, Polish and Scandinavian music, has been given. We can recall no year during which music at the Crystal Palace has given cause for more hearty congratulation.

What is important to the Crystal Palace, we are determined to plant Messrs. Novello, Ewer, and Co.'s enterprise at the Nightly Concerts at the Albert Hall. Commenced early in November and still in progress as we write, these concerts provide a series of admirable and varied musical entertainments on a scale previously unattempted either in this or any other country. With a most excellent orchestra, and the best attainable soloists, both vocal and instrumental, every class of music, from the grandest symphony or oratorio to the simplest ballad, is to be heard at these concerts. Here again it is only just to acknowledge the recognition of English music as shown at the "English nights," on which a large number of works by our best composers have been brought to a hearing. The excellence of the performances, on the occasions when we have heard them, has been worthy of the taste and skill shown in the selection of the programmes.

Of our older musical societies, the Sacred Harmonic has distinguished itself last season by the production of a new and the revival of a completely forgotten oratorio. The former (Macfarren's *St. John the Baptist*) resulted in a brilliant success; the latter (Crotch's *Palestine*), a most musicianly but somewhat old fashioned composition in a *succès d'estime*. With these two works the society seems to consider it has for the present done enough for art; for the prospectus of this season contains (excepting a repetition of Macfarren's oratorio) nothing which can be called a novelty.

The Philharmonic Concerts were chiefly remarkable for the small amount of novelty promised and the much smaller amount given; some of the chief items of the prospectus being in the event "conspicuous by their absence." Brahms's serenade in a and Lalo's clever violin concerto were the most interesting of the new works actually brought forward. It is pleasing to be able to report a decided improvement in the quality of the performances, though the direction committed the common error of making the programmes in general far too long, whereby players and hearers were alike wearied, if not exhausted, before the close of the concerts.

Among interesting orchestral concerts of the year may be mentioned those of the now defunct Wagner Society, which were devoted to the presentation of works of the "modern German" school, and more especially of those of Richard Wagner. Though the society no longer exists, its place in happily supplied by the "Wagner nights" at the Albert Hall Concerts already mentioned. The series of concerts given last spring by M. Gounod also deserves a passing notice if only for the production thereat of the French composer's very clever incidental music to *Jeanne d'Arc*.

Passing next to the department of chamber music, we find no less activity during the past year than has prevailed in our orchestras. The sixteenth season of the Monday Popular Concerts at St. James's Hall was especially noteworthy for the large number of new works particularly by living composers brought to a hearing. That the performances were characterised by the utmost perfection it is needless to add. No more finished rendering of a quartett or trio than may be heard at these concerts is conceivable. The series now in progress shows no falling off in interest as compared with its predecessor.

The Monday Popular Concerts, however, have by no means enjoyed a monopoly in the presentation of chamber music. We have had in addition Mr. Charles Hallé's so-called "Recitals," which are in reality concerts at which the distinguished pianist, instead of confining himself to pianoforte solos, has brought forward a large number of interesting works for two or more instruments

several of which had not previously been given in this country. The finished quartett playing to be heard at Mr. Henry Holmes's "Musical Evenings" should also be mentioned as well as the excellent miscellaneous "Monthly Popular Concerts" of Mr. Ridley Prentice. Mr. William Connen's three concerts of modern music were to amateurs among the special treats of the season. The programmes consisted almost entirely of works not previously heard in this country, and though not all of equal merit or importance the first production of such compositions as J. S. Svendsen's octett and Gernsheim's string quartett in C minor would of themselves suffice to entitle these concerts to a place among the notable events of the past year.

Of piano recitals, in the proper sense of the term, there has been no lack. Not to mention Dr. Bülow, whose performances have excited no less sensation than last year, we have heard for the first time Mme. Essipoff, one of the greatest living lady pianists, and Miss Krebs, who came here many years since as almost an "infant prodigy," returned to us with her powers fully matured, and at once took the position to which her great abilities fully entitle her. Rhein Hauer's three "historical" performances at the Hanover Square Rooms were no less educationally valuable than artistically finished.

The past year has been an unusually busy one as regards its musical festivals. First in importance among these has been the Triennial Handel Festival at the Crystal Palace. While but little novelty was heard on that occasion, the performances as a whole have never been surpassed. But for the outrageous liberties which the conductor at times thought fit to take with Handel's music, the whole festival would have been to all musicians present a treat of the highest order.

The annual meeting of the Three Choirs, which took place this year at Gloucester, was noticeable for the unusual excellence of the execution of the music. It is no secret that from the conditions under which these performances take place they often leave much to be desired. A happy rule seems, however to have shown over Gloucester this year, for with hardly an exception the rendering of the works brought forward was characterised by great finish. An important controversy has sprung out of the festival with respect to the future conduct of these meetings, the authorities at Worcester having refused to grant the use of their Cathedral next year unless the plan at present pursued is modified in several important respects. It remains to be seen what the result on regards future festivals will be.

Following the example set in 1873 by Bristol and Glasgow, Liverpool and London have during the past year inaugurated triennial festivals. With respect to both a great success has to be chronicled. At Liverpool, under Sir Julius Benedict, special attention was given to English music. In addition to a very fine performance of Sullivan's *Light of the World*, under the composer's direction, and Professor Oakeley's "Edinburgh" music, a new overture by Mr. C. A. Macfarren and a very clever and pleasing orchestral work, "The Lay of the Last Minstrel" by Mr. J. F. Barnett were brought forward. The Leeds Festival, though containing no novelties of importance, was remarkable for some of the finest chorus singing ever heard in this or any other country. Such performances as those of Macfarren's *St. John the Baptist* and Schumann's *Paradise and the Peri* will not soon be forgotten by those who heard them.

Among other provincial musical events of importance must be named Mr. Kuhe's annual festival at Brighton, the "Reed Festival" in connection with the Chair of Music at Edinburgh University, and Mr. Rea's excellent series of concerts at Newcastle-on-Tyne, all of which were duly chronicled in our columns, and with regard to which a word of mention here will be sufficient.

Italian opera presents, as usual, but little feature for comment, the only point of importance during the past year being the production of Balfe's posthumous opera, *Il Talismano*, at Drury Lane. So long as the opera continues to be a mere fashionable lounge, and the "upper ten" who patronise it care about hearing singers rather than music, there is little or no chance of any amendment. The light French operas on the other hand of Messrs. Offenbach, Lecocq, Hervé and others, seem to be accelerating themselves among the performances of this class having during the past year, been steadily increasing in popularity.

The quantity of music which has been heard in this country for the first time during the past twelve months is so large that anything like a *résumé* of it here is altogether impossible. One or two points, however, must be touched upon. And first, Joachim Raff, one of the most distinguished of living composers has been introduced for the first time to a London audience, by a performance of his "Lenore" symphony at the Crystal Palace, while some of his chamber music has been heard at the Monday Popular Concerts. The Norwegian composers Svendsen and Grieg have also been represented in our concert programmes. Nor has English music been neglected. New compositions of importance have been brought forward (mostly at the Crystal Palace and the British Orchestral Society) by Messrs. J. F. Barnett, Hamilton Clarke, Henry Gadsby, Alfred Holmes, G. Lohr, G. A. Macfarren, and E. Prout. This list is probably incomplete, but even if it be, it is sufficient to show that our countrymen have not been inactive.

The obituary list for the past year is a very heavy one. In this country we have lost one of our best singers in Mme. Pirepa Rosa, and one of our finest clarinettists in Mr. Papé. Mr. J. J. Hamilton composer, and Mr. Eckhoff, a well known member of the Crystal Palace band, have also been removed by death. Signor Mongini, the well remembered *tenore robusto*. Herr Plaidy, professor at the Leipzig Conservatorium, the composers, F. Burgmüller, Peter Cornelius, Franz Bendel, Amédée Méreaux, and H. C. Lumbye. Dreyschock the violinist, Jan de Graan the promising young Dutch violinist, and Teliefsen the pianist must be added to the names already given. Nor should the death of Paul Mendelssohn, the brother of the great composer, pass unrecorded.

We close our review of last year with a feeling of satisfaction. There has not only been no retrogression, but the promise of 1873 has been amply fulfilled; and there is every reason to hope that the impulse given to art during the past year will continue to be felt during that upon which we have now entered.

THE WORKS OF CHOPIN IN THEIR RELATION TO ART

No musical works of distinctive character for the pianoforte except perhaps the greater part of Weber's compositions for that instrument, may be said to have been so much neglected as have those of Chopin. This, doubtless, may have been caused in the first place by the decided *outré* character of the works, and next by the fact of the peculiar technical difficulties in the way of performance which form a certain feature in them, and which must necessarily be overcome before a correct interpretation of the composer's thought can possibly be given. Chopin music in such that in an artist who

Digitized by Google

undertakes to render it, a most sympathetic appreciation of the spirit of the works is required. Absolutely this may be said regarding every class of music; but Chopin's ideas are in themselves so perfectly transcendental and moreover expressed in a manner so truly poetical, that to enter into the spirit of them fully one needs, as it were, a sort of preconceived perception of them. It is also meant in itself as far as possible removed from any false or perverted sentiment, but which nevertheless, by an unworthy interpreter may be led to impart such emotion.

It has long been observed, that it cannot but be an error to endeavour to arrive at an understanding as to the relative merit of works of art in diverse and distinct forms by mere enlarged comparison between them. When examples of art have the same class or form, comparison of merits may be more justly made (what musicians for instance, has not brought together the *Elijah* and *Messiah* for this purpose?) But in times no better result will be obtained by weighing in the æsthetic scales the impromptus and sentiments of Chopin against the sonatas of Beethoven there would indeed a comparison between works respectively belonging altogether separate art—say for example between these compositions of Chopin and the poems of Shelley. It might even seem to an ingenuous and speculative mind that kindred genius may suitably find its expression in different though parallel forms; that according to this theory through the inner spirit of their works, the musician and poet Chopin and Shelley in particular may be perceived to be not entirely unallied. But, certainly, in the artistic form by which alone these opinions ideas can be brought to our perception no æsthetic rules could be applied to these works in conjunction.* Neither, else, can we, of certain musical compositions estimate one as being removed beyond or of a higher degree than another merely because the composer's ideas may have led him to express them, and be suited to an expression in a more extended and elaborated form of art. That classes of forms of musical art may be considered relatively superior or inferior to others, as the case may be, is true; but that consideration alone must not be as our finding and judgment as to the ideal beauty that may exist in any composition. On the other hand, if we seek to ascertain the degree of superiority such may hold in its own lesser ideal range of art, the result may be equally impressive as in certain forms a work may be incapable of conveying or not have occasion to express any great ideal beauty, and on that account solely be unworthy to rank apart from its own class, although considered as to its immediate purpose it may be accounted as an estimable composition.

The symphony is the highest form of instrumental music, not the symphony in C minor is not to be regarded as great only because, as a symphony and an artistic work of the highest order it commands our intense admiration; our perception must reach much further. We have here the symphony because only this particular form could embody the ideas conceived at the time in the mind of the composer. We will assume, and I judge not incorrectly, that other ideas might have possessed, though in a different way, equal beauty with those which inspired this grand work; but, being different in character, they would probably be unfit for the same mode of expression, and even have to seek it through a form the characteristics of which may cause it to be considered inferior, though this term cannot be applied to the entire work. Where, then, the several modes of expression *can fully and adequately convey* the same primary beauty the one composition should be accounted equally great with the other, though the first may be an instrumental piece of a complex character and the other a comparatively simple song. Beethoven's *Adelaide* is quite worthy to be esteemed a companion to any other inspiration of the author. To apply to nature for instance—the roses of a garden are not less intensely beautiful than a high range of snow-covered mountains, for the reason that they do not partake of that impressive dignity and grandeur which the latter possesses.

Chopin's best works are cast in simple moulds: the valse, polonaise, scherzo, mazurka, and the song form of the romance, are among the chosen means of conveyance for his inspirations. He has accordingly been judged as a composer from a false point of view—the consideration of external form as being one of the principal elements, if not the chief one of beauty in musical compositions,—and has been disparagingly spoken of as a small composer when these works have been compared with others of a higher standard of form. It has been thought not likely that Chopin's works could properly be so highly esteemed as any works of the older masters—for the sole reason that each composition has been only judged as an example of that class of music to which it belongs, without any further acquaintance with the spirit of the music having been sought.

It has been too often forgotten that music is simply and externally intended to awaken our emotional instincts, the grammatical construction of harmonies and mathematical regularity of instrumentally dull forms seems to desire that his particular province should always assume and occupy the first attention, that no effects should be accounted attainable except through the means he may point out. In fact there is an art so encumbered with such useless, old time-worn rules, and so clogged with science as to the art of music, so that a composer is either forced to obey fixed principles of composition, and follow in the ordinary sound of pedantic machinery or to undertake the dangerous responsibility of disregarding any laws whatever.

The music of Chopin is characteristically tinged with a reflection of the composer's nationality; this fact is generally dwelt upon; but it is not shown that the real beauty of the music becomes impaired through this tone of expression having been imparted to it. No clear rules have yet been given for estimating the ideal character of music; forms must exist in the mind of each individual listener (I say *listener* advisedly) as I have not sought to *prove* why Chopin's compositions should be considered ideally great, but assuming them to be so and that likewise this power of ideal beauty is completely impressed, I wished rather to show that no rules of practical importance only ought justly to prevent the muse from supplying to proper position in musical art. In Chopin's compositions we have a delicacy of expression and refinement of feeling absolutely unequalled in all musical literature, and which music as truly suited to the pianoforte as is Schubert's music suited to the voice. We are told, regarding the working out of his ideas, that Chopin always observed the utmost scrupulousness respecting all matters of technical detail, and although his ideas were quickly conceived that he sometimes spent weeks upon the correction of a single page. In almost all his pieces is this token of polished workmanship observable, and its presence cannot but enhance the value of any work of art. Rochefoucauld, in one of his clever maxims, observes that "it often happens that things present themselves to

* It was the late Lord Lytton, I believe, who observed somewhat to this effect, that all poems might possibly be radically similar but have been guided to different ends by more extraneous circumstances.

Digitized by Google

our minds more finished than we could with much labour make them." This occurs, however, very rarely; though it is quite certain that no mere show of artistic excellence of form can suffice to atone for the want of inner beauty. To bestow labour upon a work beyond what is necessary to convey the idea is only folly and pedantry; but in Chopin's music we perceive an intention and meaning in every grace and embellishment that is used.

There is also a greater reason why Chopin's works should be more extensively cultivated, and that is that they represent the spirit of the modern or romantic school of musical art. As Beethoven's works are the outcome of all that is contained in the spirit of the Viennese school (and all preceding and contemporary works are, in a great measure, to be viewed as attendant illustrations or adjuncts to these), so Chopin should be studied together with Beethoven as being the foremost representative of a new, succeeding and wider range of art.

Although we may not hereafter, according to the propositions of Strauss, be forced to look to art for the only consolation of our existence—in short, with certain humanitarian principles to take the place of religion,—yet it is true that musical art would be esteemed a higher thing if its progressive capabilities were more believed in and regarded, as they would necessarily have to be if society were brought under the subjection of the German philosopher's ideas. Speaking of Handel and Bach, Strauss says: "They belong after all, with their whole manner of conceiving and feeling, to a time into which for once we may let ourselves be transported, but with which we have no longer any possible affinity." We have, then, either to deny the whole tendency of this assertion, and so out of reverence for these and other exponents of the art be willing to believe that by them music has reached its utmost limits; or, on the other hand, looking forward to a firm view, regard all musical works, after their immediate purpose has become no longer necessary, to be only as worthy study for the musician and as guides to further expansion and development of the art. In the latter case it will be useless to expect pleasure to be derived from the performance of music that may only be thus regarded as an aid to study for the furtherance of progressive art.

At the present day Wagner endeavours to enlarge the boundaries of musical art by uniting that art with others, and thus abandoning the hope that any greater development of purely instrumental music is possible. Having, then, to look in instrumental works, not for novelties of future forms, but the presence of such a spirit as may be in close relation to that of existing art, that class of music must receive the greatest attention which reaches the highest point of excellence and shows the culminating point of beauty in its own sphere. In the one direction no music possesses such sublime beauty as the works of Beethoven, and in the other the works of Chopin attain the acme of the graceful and the refined in expression and in ideal beauty. The difference between the two composers consists in this—that Beethoven's works form the completion of a school, while those of Chopin foreshadow a new one.

Therefore, if music, and pianoforte music especially, is to be studied at all systematically and correctly, Chopin must be awarded a higher place in the regard of all art-lovers, if only from the consideration that with Schumann he was a participator in that movement which threw a light upon fresh fields of art, and enabled following composers to work free from the pressure of certain narrow and incomplete rules. But such is the extreme ethereal beauty of his ideas, and the fascinating charm of their intricate harmonies and exquisite melodies through which these ideas are delivered, that nothing save the capriciousness of fashion could have left Chopin to that unmerited neglect which he has met with.

EUSTACE J. BREAKSPEAR.

THE MUSICAL SEASON.—FIRST REPORT OF 1844 IN PARIS.

(*Translated from* HEINRICH HEINE'S "KUNSTBERICHTE AUS PARIS.")

A tout Seigneur tout honneur!—We commence to-day with Berlioz, whose first concert opened the musical season, and may, in fact, be regarded as its "overture." The more or less new works which have been presented to the public have received their well merited applause, and even the most apathetic have been roused to enthusiasm by the power of the genius manifested in all the creations of this great master.

Here is a soaring, betraying no ordinary singing bird—it is a colossal nightingale, a lark of eagle greatness, such as may have been at the beginning of all things. Yes, Berlioz's music has always to me a grandly primitive, if not an antediluvian character, and reminds me of the giant animal creation of olden times, of fabulous kingdoms and sins, of accumulated impossibilities, of Babylon, of the hanging gardens of Semiramis, of Nineveh, of the wondrous deeds of Mizraim, which we find represented in the pictures of the English painter, Martin. In fact, in seeking for an analogy in painting, we find a close relationship between Berlioz and the mad Briton—the same feeling for the monstrous, the gigantic, for actual incalculable vastness. In the one, harsh light and shadow effects; in the other, screeching instrumentation. In the one little melody, in the other, little colour; in both little beauty, and no geniality. Their works are neither antique nor romantic; they recall neither Greece nor the Catholic middle ages, but date back to the Assyrian, Babylonian, Egyptian architectural period, with all its passion for the colossal.

What a methodical, modern man, on the other hand, is our much esteemed countryman Felix Mendelssohn Bartholdy, whom we next mention on account of a symphony of his performed in the concert-room of the Conservatoire. We are indebted for this treat to the active zeal of his friends and patrons here. Although this symphony of Mendelssohn's was very coolly received at the Conservatoire, it deserves recognition from all true *cognoscenti*. It is truly beautiful, and one of Mendelssohn's best works. Why is it, however, that since the performance of *St. Paul* no laurels will bloom on French soil for this deserving and highly gifted artist? How is it that all endeavours are in vain, and the last despairing effort, the performance of the choruses to *Antigone* at the Odéon, resulted in failure?

Mendelssohn always offers us an opportunity of pondering over the highest problem of aesthetics. We are especially reminded by him of the great question, What is the difference between art and falsehood?

In this master we admire most his great talent for *form*, his power of appropriating all that is most piquant, his charmingly beautiful workmanship, his delicate sensitiveness, and his earnest, I might almost say impassioned, indifference.

If we seek in a sister art for an analogous mind, we find it in the art of poetry, and its name is Ludwig Tieck. This master could also produce all that was most excellent. He could even be "real," yet never created aught that conquered the masses, and remained living in their hearts. The more highly-gifted Mendelssohn may more

Digitized by Google

likely succeed in creating what will last, but not in that field where truth and passion are most essential, viz. the stage. Nor could Ludwig Tieck, with all his ardent desire, ever succeed in a really dramatic representation.

In addition to the Mendelssohn symphony, we have heard at the Conservatoire with the greatest interest, a symphony of Mozart's, and a not less talented composition of Handel's. Both of these, Mozart and Handel, have at last succeeded in attracting the attention of the French, which, as no agitation was made in their favour by diplomatists, pietists, or bankers, has taken a very considerable time.

Our excellent countrymen, Ferdinand Hiller, is held in too high esteem by true *connaisseurs* not to be mentioned, however great the two foregoing names, among those whose works have received their due recognition at the Conservatoire. Hiller is a thinking rather than feeling musician, and has also been reproached for a too great learnedness. Intelligence and science may have a somewhat cooling effect on the compositions of this "doctor;" yet they are always graceful, charming and beautiful. Of wry-mouthed eccentricity there is not a trace. Hiller possesses an artistic relationship with his countrymen Wolfgang Goethe. Hiller was also born at Frankfort, where, as I last passed through, I saw his parental house. It is called "The Green Frog," and there is a portrait of a frog to be seen over the front door. Hiller's compositions, however, do not remind one in the least of such tuneful little beasts, but rather of nightingales, larks, and divers other spring songsters.

There has again this season been no dearth of concert giving pianists. The fattest days of March were in this respect most memorable. Everybody tinkles away and insists on being heard, if only for appearance sake, and to be able to assume the airs of a celebrity on the other side of the Paris Barriers. These unfledged artists are especially fond of distributing in Germany all the begged, borrowed or stolen crumbs of Feuilleton praise they can scrape together, and then the "home" critiques report of the arrival of that celebrated genius Rudolph W., the rival of Liszt and Thalberg, the pianoforte hero, who has made such a great sensation in Paris, and was even praised by the critic Jules Janin. Horrence!" Anyone who has accidentally seen some such poor insect in Paris, and really knows how little notice is taken of far greater personages, must find the gullibility of the public highly entertaining, and the coarse shamelessness of the *virtuosos* very loathsome. The fault, however, lies deeper, to wit, in the condition of our daily press, and this is again but a consequence of a far worse state of things.

I must always reiterate the assertion that there are only three pianists really worthy of honour—viz. Chopin, the beloved tone-poet, who has unfortunately been very ill this winter, and but little heard; then Thalberg, the "musical gentleman," who need not have played the piano at all to be universally recognised as a most charming person, and who does but seem to regard his talent as an appendage thereunto.

And then our Liszt, who, in spite of all eccentricities and sharp corners, is still our dear Liszt, and at this moment is again putting this lovely world of Paris into a state of excitement. Yes, he is here—the great agitator, our Franz Liszt, the errant knight of all possible orders (the French Legion of Honour excepted, which Louis Philippe will give to no artist). He is here—the Hohenzollern Hechingensche Court Conseiller, the Doctor of Philosophy, and Wonder Doctor of Music, the last edition of the Rat. esteher of Hamele, the new Faust followed always by a poodle in Bellini's shape; the honoured and yet honourable Franz Liszt. He is here—the modern Amphion, who, by the sound of his lyre accumulated the stones of Cologne Cathedral that they united, as of yore the walls of Thebes. He is here—the modern Homer, whom Germany, Hungary, and France alike claim as their offspring, while the singer of the Iliad was only laid claim to by seven small provincial towns.

He is here—the Attila "the scourge of God" for all Erard pianos who trembled at the bare news of his advent, and are now quivering, bleeding, and whimpering under his hands, so that the Society for the Prevention of Cruelty to Animals ought to interfere in their behalf. He is here—the mad beautiful, ugly enigmatical, sad, at times, very childish child of his day, the gigantic dwarf the Orlando Furioso, with the Hungarian sword of honour; the today perfectly well, the to-morrow very ill Franz Liszt whose magic power controls us, whose genius delights us; the genial tomfool, whose madness almost turns our own brain, and whom we invariably loyally serve by chronicling the great *furore* he creates here. We substantiate unabelled the fact of his enormous success. The opinions we may express in private and whether we pay our private tribute of praise to this fêted artist or not, is most probably a matter of indifference to him, as our opinion is but one-voiced and our authority on musical matters of but little importance.

When I, some time ago, heard of the marvellous excitement which broke out in Germany, and more particularly in Berlin, when Liszt showed himself there, I shrugged my shoulders and thought that quiet Sabbath-like Germany does not want to lose the opportunity of indulging in a little "permitted" commotion, it longs to stretch its sleep-stiffened limbs, and my Philistines on the banks of the Spree are fond of tickling themselves into enthusiasm while one declaims after the other, "Love ruler of gods and men!" It does not matter to them, thought I, what the row is about, so long as it is a row—whether it is called George Herwegh (Sapho), Fanny Elsler, or Franz Liszt. If Herwegh be forbidden, we turn to the politically safe and uncompromising Liszt. So thought I, so I explained to myself the Liszt mania, and I accepted it as a sign of the want of political freedom on the other side of the Rhine. But I was in error, which I recognised for the first time last week in the Italian Opera House, where Liszt gave his first concert, and before an assembly which is best described by the *élite* of society here. They were anything wide awake Parisians, people familiar with the greatest celebrities of modern times, totally *blasés* and preoccupied men who had "done to death" all things in this world of art included; women equally "done up" by having danced the polka the whole winter through; that was truly no German sentimental, Berlinish emotional audience before which Liszt played—quite alone, or rather accompanied only by his genius. And yet what an electrically powerful effect his mere appearance produced! What a storm of applause greeted him! How many bouquets were flung at his feet! It was an impressive sight to see with what imperturbable self-possession the great conqueror allowed the flowers to rain upon him, and then at last graciously singled out a red camelia from one of the aforesaid bouquets and stuck it in his button hole. And this held true in the presence of several young soldiers just arrived from Africa where it did not rain flowers, but leaden bullets, and they were decorated with the red camelias of their own heroes' blood, without receiving any particular notice either here or there for it. Strange, thought I, these Parisians have seen Napoleon, who has been obliged to supply them with one battle after another to retain their attention—these receive our Franz Liszt with acclamations! And what acclamations!—a positive frenzy, never before known in the annals of

furore. What is, however, the cause of all this? A doctor who makes the fair portion of creation his speciality, and with whom I discussed the magic influence possessed by Liszt over his audience, smiled in the most remarkable manner, and began to talk a great deal about magnetism, galvanism, electricity, of the atmospherical impurity in a saloon containing innumerable wax candles and some hundred heated and perfumed human beings, of histrionical epilepsy, of the phenomena of tickling, of musical cantharides, and of other things, which, I believe, bear reference to the mysteries of the *bona Dea*. Perhaps, however, the real solution of the question does not lie so romantically deep, but on a far more prosaic surface.

It often seems to me that the "sorcery" can be very easily explained by the fact that no one in this world understands better how to arrange his successes, or rather its *mise-en-scène*. In this art he is a genius: a Philadelphia, a Bosko, a Houdin, yea, a Meyerbeer. The grandest personages serve him as *compères*, and his mercenaries are perfectly drilled. Popping champagne corks and the reputation of a lavish liberality, trumpeted forth by the most reliable journals, draw recruits in every town. It may, nevertheless, be quite true that our Franz Liszt is naturally very generous, and free from that shabby niggardliness, possessed by so many artists, especially Italians, and which we even find with the silvery-toned Rubini, of whose stinginess an extremely comic anecdote (from all points of view) is related. The celebrated singer had undertaken a tour with Franz Liszt, sharing expenses and profits. The great pianist took the already mentioned Signor Belloni about with him everywhere (the *entrepreneur* in general of his reputation), and to him was left the whole of the business management. When, however, all accounts had been settled up and Signor Belloni presented his "little bill," what was Rubini's horror to find that among the mutual expenses there appeared sundry considerable items for "laurel wreaths," "bouquets," "laudatory poems," and such like "ovation" expenses. The naïve singer had in his innocence imagined that he had been granted these tokens of public favour solely on account of his lovely voice. He flew into a great rage, and swore he would not pay for the bouquets which most probably contained the most expensive camelias. Were I a musician this dissension would offer me the very best possible subject for a comic opera.

But, oh! do not let us examine too closely into the homage bestowed on celebrated artists. The day of the vain celebrity is very short, and the hour soon strikes when the Titan of the moment sinks down into a very modest "Stadtmusikus," who boasts to the habitués of his coffee-house—on his honour—that bouquets with the loveliest camelias were thrown at him, and how once, positively, two Hungarian countesses scrambled on the ground for his pocket handkerchief, and tore each other's hair in the desperate struggle. The one day's reputation of artists evaporates, is forgotten and lost, traceless, untraceable as the wind of a camel in the desert.

The jump from the lion to the rabbit is somewhat great. Yet I must not leave those tame piano players unnoticed who have distinguished themselves during this year's season. We cannot all be great prophets, and there must also be some minor prophets, of whom twelve go to the dozen. As the biggest among these little ones we mention Theodore Döhler. His playing is neat, pretty, agreeable, and feeling; and he has quite an original way of playing (with the hand stretched straight out) only with the tops of his fingers. After Döhler, Hallé deserves mention among the smaller prophets. He is a Habakkuk of equally modest as true worth. I cannot refrain from mentioning Herr Schad, who probably occupies the same rank among pianists as we assign to Jonah among the prophets. May a whale never swallow him! A young Pole of considerable talent, Herr Antoine de Kontski, gave a capital concert, and made his reputation here.

As a conscientious chronicler of events, who has to report of not only the new operas and concerts, but of all other catastrophes in the musical world, I must also speak of the numerous marriages which have either already "broken out," or imminently threaten to therein. I am speaking now of *bona fide* life-long unions (of the highest respectability), not of the wild matrimonial *dilettantism* which dispenses with the tricoloured scarf of the Maire and the blessing of the Church. *Chacun* is now seeking his *Chacune*. The gentlemen artists are tripping about in lovers' shoes and chanting hymeneal lays. The violin unites itself with the flute. One of the three most celebrated pianists united himself the other day to the daughter of the—in every respect—*greatest* bass of the Italian Opera. The lady is beautiful, charming, and intelligent. Not long ago we heard that another excellent pianist (from Warsaw) had entered the holy state; that also he had launched himself into that vast ocean for which as yet there has been no compass discovered. Off, bold sailor! off from the land, and may no storm break thy rudder!

They are now saying that Panofka, the greatest violinist Breslau has been able to send to Paris, intends to marry; that also this fiddler has become weary of his quiet bachelorhood and will venture over to that terrible opposite shore. We live in heroic times! An equally celebrated artist was to-day married. He has, like Theseus, found a beautiful Ariadne to guide him through the labyrinths of this life. She will not be in want of a reel of thread, for she is a sempstress.

The violinists are to America, and we receive the most delightful accounts of the triumphal progress of Ole Bull, the Lafayette of the puff, the advertising hero of two worlds. The *entrepreneur* of his success arrested him at Philadelphia for non-payment of the "ovation" expenses put down in the bill. The feted artist had to pay, and no one can now say that the blonde Northman, the genial fiddler, owes his renown to any one. Meanwhile here in Paris we have been hearing Sivori. Porzia would remark, "As Heaven has given him unto us a man, I will take him for one." Another time perhaps, I may conquer my repugnance to refer to this fiddling Seidlitz powder. Alexandre Batta has also given a grand concert this year; he still weeps his melodious tears on his big violoncello. I might take advantage of this opportunity to praise Herr Seligmann, as he requires it.

Ernst has been here. He took a freak into his head not to give any concert, to play only at his friends' houses (and please true *cognoscenti*). This artist is beloved and respected here as but very few. He deserves it. He is Paganini's true successor; he was heir to the magic violin with which the Genoese could move the stones, yes, even the blocks of marble. Paganini, who with one stroke of his bow could precipitate us from the sunniest heights into the most bottomless abyss, did truly possess a far more demoniac power; but his light and shade were at times too harsh, his contrasts too sudden, and his grandest inspirations after Nature could often be regarded only as artistic failures. Ernst is more harmonious, and the soft tints are all prevailing with him. Yet he has a weakness for the fantastic and eccentric, if not indeed for the weird, and many of his compositions remind me always of Gozzi's fairy comedies, of the romantic masked plays, of the "Carnival of Venice." This piece of music known under this name, and plagiarised from in the most

Digitized by Google

impertinent manner by Snott, is a charming capriccio of Ernst's. This lover of the fantastic can also, if he will, be purely poetical, and I have lately heard a nocturne of his that was really dissolved in beauty. One imagined oneself wafted to an Italian moon-lit scene with dull cypress alleys, glimmering white statues, and dreamily trickling brooklets.

Ernst has, as is well known, bid adieu to Hanover, and is no longer "Royal Hanoverian concertmeister." It was also not in the least a suitable position for him. He is far more fitted to direct the chamber music at the court of some fairy queen. There he would find an audience who would appreciate him, and several praiseworthy artistic or mythological grand people, viz., King Arthur, Dietrich of Berne, Ogier the Dane, &c. And by what ladies he would be applauded! The Blonde Hanoverianns are no doubt pretty, but after all mere scarecrows compared to the fairy Mab, the Lady Ariadne, the Queen Ginevra, the lovely Melusine, and other celebrated females attached to the court of Queen Morgana at Avalon. At this court (no other) we hope to meet the excellent artist, for to me also has been promised a lucrative appointment there.

A. B.

AN AMERICAN VIEW OF WAGNER'S "TRISTAN UND ISOLDE."

[The following very amusing description of the recent revival of Wagner's *Tristan und Isolde*, at Munich, is from the pen of a correspondent of the *Daily Advertiser*. It will be needless to tell those who know the work that the description of the plot is (whether intentionally or through insufficient acquaintance with the German language we cannot say) a mere burlesque; but the letter is worthy to be reproduced, as representing not unfairly the impression which a first performance of this very remarkable work would be likely to produce on an average hearer. We therefore give it *in extenso*.—Ed. M. M. R.]

Judge of my delight to find that here, where Wagner is so much appreciated, I am to hear the opera of *Tristan und Isolde* performed to-night. Public enthusiasm knows no bounds; strangers from the country throng the streets; people with agitated faces appear at the dining-room frantically calling for dinner at three o'clock, that they and their digestion may be in proper condition to listen to the divine music. We also could hardly eat our simple repast, fearing to be late at the rising of the curtain. I was struck with the contrast between this enthusiasm and the day before yesterday, when we went to hear the *Nozze di Figaro*—half the house empty and only half lighted. My natural simplicity suggested that, if operas like that of this evening bring such crowds, why not play them oftener than twice a month or so? I should think that if the subscribers prefer to drink their beer at the corner while the bewitching Susanne is playing blind-man's-buff with Figaro in the garden, and if they do not give a thought to that dear little innocent Cherubino trying on the Contessa's nightcap with the ribbons dangling on his nose, solely for the benefit of three or four consumptive strangers and a few lamps which give no other sign of life than going out, the King ought to interfere and give only *one* of Wagner's every night. [A mild observer here remarks that there are no voices which could have the strength to sing this music more than once a week.] This I can readily believe, as, having remained six hours and a half through the opera, and having followed with attention the rôle of the prima donna, I am at liberty to state that not for one moment does she have, during the first two acts, an instant's repose on a bar where she could glean a modest bravo from her public.

At six o'clock we arrived quite punctually; everyone was in his place, armed with a libretto. Some valiant subscribers had even brought the complete score of the opera, which, having struggled to fetch, they were now balancing on their knees in the small space allotted to mortals between them and the seat in front. An old and very meek subscriber sat directly underneath me, so when not too much engrossed with the scene I could watch his difficulties at my ease. Fifteen times, as well as I could count, did the heavy partition fall from his knees, causing a grumble from an ill-natured neighbour. Fifteen times, with unwearied patience, did he awake to pick up the unlucky book, replace it, kindly think his neighbour, who had in no way aided him, diligently find the place, go to sleep, and arose when the curtain fell to utter a weak bravo and to clap his hands. I wondered why that poor old mortal had come to the opera with that book, too large for him. I conjured up all sorts of fancies about him: had he a happy home? a wife? Just then a picture by some French caricaturist came to my mind, of a man blaming another who had given his mother-in-law the idea of going out shooting. "One doesn't know," replies the other, "what might happen with a gun of twenty-seven francs like that I had the honour to present to her!" Who armed that poor soul with the *partition complète*?

Tristan und Isolde is the most recent [?] and consequently the most incomprehensible of Wagner's operas. He has surpassed himself in it. In his other operas, especially in his early ones, which are full of detached airs, he does sometimes, probably without meaning it, break into melody. Your attention is arrested, your brain has a moment's repose, your breath comes evenly, your nerves are calmed; in fact, you hear a few notes of melodious and dance rhythm. It lasts only a short time, but is peace and bliss, and you are duly thankful.

I am a great admirer of Wagner. I begin by saying it. His power of concentration is immense, and with his knowledge of the orchestra and its possibilities he produces effects which are sometimes sublime. It is a music which appeals to the imagination; therefore it will always be more admired by women than by men. One does not need to be a musician to feel the influence of all its subtlety and exquisite passion. There is a singular fascination in it, unaided as it is by effects or clap-trap of any kind, and one is forced to yield to its charm.

Wagner has in this opera, I think, rather exaggerated the theory of working a theme. In his other operas a certain phrase indicates a certain person. When that person is present that phrase is there to represent him. Here, however, he is consistent, for as the prima donna and her lover are always present, so are their phrases (six notes ascending chromatically) ever sounding in your ears. But could he not have spared us that in the overture? What these six notes of the chromatic scale represent in Wagner's mind one cannot tell; possibly the tortuous insinuations of love; to mine, they represent either thwarted vice or suffering virtue, as the case might be.

The overture treats the chromatic charmingly—tremolos, roulades, here a plaintive note like a sigh or a rustle in the wind—there a shrill one like an appeal—now a tender trill for an answer, then furious arpeggios jumping from tone to tone, vibrating chords, suddenly a trombone (*pas chromatique à six pistons*) breaking through a whole network of violin quaverings, followed by a few exquisite modulations, then with a crash all the orchestra, as if were let loose like a thousand furies, a perfect firework of instrumentation, a surprising light crash of a melody—a fantastic jump to some far-off key; finally a long low note, and the curtain rises slowly without the least noise, as if it were the only solution to such a climax and fireworks.

Isolde and her attendant on board of a man-of-war—this, please, take for granted—in a few moments a large curtain will be drawn back to reveal the crew and a lazy captain at the helm. This curtain, needless to say, separates the first class from the second, and the captain is the tenor. As the chromatic ascending represents Isolde and her misery, she does not hesitate to attack it with decision, and conscientiously screams throughout a good half hour, thereby showing that she is desperately in love with the captain; and the maid (who is in no way called upon, for she is in love with no one) has a chromatic scale of her own, which she throws off at intervals to the bewildered public, which has to look through its glasses to see which of the two donnas is singing.

Wagner here, if I dare say it, has made a serious mistake. In no company can a waiting lady have the compass and quality of voice enabling her to sing the same notes as the prima donna, and the same intervals, running anywhere from A above the lines to G below—hard lines indeed for the waiting lady. Isolde sends her maid with a chromatic message to the captain (tenor and lover), who is grasping the helm, to say she would like to speak with him a moment. Now is the separating curtain drawn back, and the unsuspecting public, if it looks up from its books, sees that the scene of action is on board a man-of-war. This message, as chromatized, sounds innocent enough, and natural to any lady who has been on the ocean, and has wished that the vessel should cast anchor "just for dinner." "Dear captain, couldn't you?" I cannot say that this is the purport of the message, not having been looking at the libretto, but at my absent-minded ... who was frantically turning over the pages to find the place, and at the frightful contortions of the captain's face. He clung to the helm and twisted it to and fro as if it was his last ray of hope. He is evidently about making up his mind, when the sailors sing a sort of "Ahoy," which suggests the idea that Mr. Wagner has never been at sea. Here it is as well to say that Tristan has been entrusted by his ... to bring his fair passenger to her betrothed, the old king of the country where they are going to disembark. Isolde thinks now is the time or never to make him speak, so she prepares a ... mixture, which she calls "Liebestrank." Tristan, who is now chromatically inclined, arrives,

Digitized by Google

and with a holt urging drink the fatal draught, it lak ng of course it is only a little soda-water. Thus, then, is the deceptive moment. A sho t fall ensues. The chroma ic is suppressed, and replaced by a delightfully tender strain, while the lovers stand gaz ng at one another and a a moment fall in each other's arms, and the ship having touched there are led across a plank in a state of mind needless to mention. The public applauds heartily. The curtain falls the spectators shut up their books, rub their eyes, and with a sigh of relief call for beer in their boxes, or circulate in the corridor to drink beer.

The story is more pathetic as it goes on. The fatal and expensive love-drink has had the desired effect. Tristan and Isolde are deeply in love—they meet in the garden always in a chromatic ecstacy. This scene is very charming, and fell asleep on a rustic bench is uncomfortable and almost impossible positions, remaining for a sufficient length of time to allow the attendant to sing a duty duet, if it had been what a relief! the future husband arrives, finds the sleeping pair, and expostulates. This is the least interesting part of the opera, and I read symptoms of distrust and doubt on the faces of the audience. The King continues to expostulate in the depths of his voice and his despair accompanied solely by a bassoon, or whatever instrument a lower than that. If one were to take the lowest note on the key board and then run two octaves down the legs of the piano, it might give some idea of it.

The cumpin at was painful, and lasted too long—Wagner ought to have felt that himself. The accompaniment was monotonous, and the remarks of the parties on the stage not in the least pathetic. Tristan asks Isolde point blank whether she prefers the King (who has just finished three pages of accusations in the libretto) to himself. She naturally prefers the tenor to the basso—the captain to the King—a fat jovial fellow of the latter falls upon Tristan and stabs him thus ending the second act.

In the third happily there are fewer variations on the six chromatic notes, which have begun by this time to tell upon the people's nerves and a simple shepherd proceeds behind the scenes to pipe his simple lay and then to lay his simple pipe at the feet of Tristan, who wounded has been transported by his faithful servant across the seas to his native land. He has been senseless since the last and even now his servant does not know whether he is dead or alive and runs occasionally and puts his ear on his breast to hear if his heart has decided to beat. Such symptoms are rare, but at the moment when the sick hero has nothing more to pose, Tristan opens his eyes and says, "Where am I?" This is the most charming bit in the whole opera. As his solo, the music is really exquisite and very soothing to the ear and your nerves, on which the strain has been intense, are refreshed by the even and flowing melody. Besides this, Tristan sings very well, and with pathos, having a fine voice and nothing left to show it once during the opera, he does himself great credit. There were few dry eyes after this scene, and for myself I was very much moved.

But alas! the inevitable six chromatic notes announce that Isolde is about to reappear with her horrible maid. She is thrilled at steels has followed in another ship, arrives, and finds Tristan dead of grief. A bassoon accompaniment prepares us for the King who, jealous as a young lover has followed in a third ship and stands gloating over the unhappy pair. So ends the opera, the public, fired with a generous appreciation and enthusiasm stamps and claps rapturously and we all go home nervous and unstrung. On the whole I was very much interested throughout but glad to be released as the tension on the nerves is too great and lasts too long. Then it made an important to see how people were absorbed in reading the text rather than paying attention to the scene. I really pitied the poor singers, who had conscientiously sung their parts without ever having been encouraged or interrupted by a single bravo, except when the curtain fell at the end of the act.

That the lights on the Royal Square should have been all put out on this particular night, when the streets were crowded and the enthusiasm undaunted and only one discreet and melancholy *bec de gaz* left to shine from a friendly apothecary's on the corner is a mystery best known to the Munich police. In the excitement of a Wagner night however everything may be pardoned and the gentle of the evening lamps may have been doing good service in the chorus of the opera.

Foreign Correspondence.

MUSIC IN NORTH GERMANY

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *December* 1874.

THE most recent German philosophers Feuerbach Schopenhauer, and Strauss (not to mention the materialistic Haeckel and others) have indeed, entirely dethroned our old Divinity and have placed Him amongst the children's broken toys in the lumber room. Nevertheless a healthy and religious feeling keeps hold of the mass of the people, as well as of the best poets, musicians, painters, and in fact, of all prominent men, and evinces itself continually in works of genius. We certainly may look upon the productions in the sphere of church music as a proof of deep religious feeling. Nobody composes hymns, sacred songs, motetts, and oratorios unless he has a strong religious feeling which prompts him in that direction. For this reason we receive new publications of this description favourably for we always suppose that such works of art have sprung from true and powerful religious motives.

With such antecedents we went (on the 21st November) to the performance of the Riedelsche Verein, at which we heard Friedrich Kiel's new oratorio, *Christus*. The church music of Kiel has become but little known, and has only attracted the attention of the narrow circle of musicians through the excellent regularity with which it is handed out and hatched. The general public has been but little attracted by it. The cause of this want of sympathy may be that true melodious invention is not Kiel's strong point. For this reason we expected to hear rather a learned contrapuntal composition than a truly sympathetic sacred work. We were glad, however, to find ourselves mistaken.

Kiel's *Christus* is a Passion oratorio, the words of which are taken from the Holy Scriptures. Once only after the Crucifixion, a chorale "Mein Jesus stirbt" from an old hymn of the eighteenth century by Dietrich (died 1797), is introduced. The second, third, fourth, and fifth parts retain almost exclusively the words of the evangelist, in the same manner as Bach takes them as foundation to the *Passion according to St Matthew*. Kiel however almost always differs from Bach in the treatment. The oratorio closes with "Christ's Resurrection," and a great Hallelujah for chorus.

As to the musical composition of the most important moments of "Christ's Passion" and the treatment of the text in connection with it we do not hesitate to maintain that the fine points in this composition will be comprehensible to all educated hearers, and will certainly not fail to produce a great effect upon them. Particularly fine is the final chorus of the first part "Unser Reigen ist in Wehklagen verkehret" and the chorus, "Wir gegen alle in der Irre." Of course in this, as in most sacred works the principal beauty is to be found in the choruses, yet we find a number of fine and characteristic details in the solo numbers of the oratorio. Kiel has elegantly rounded long musical movements, for which his talent would probably not have sufficed. But throughout the work consequent the clever management of the voice parts, the rich instrumentation, the polyphonous choruses, and, above all the fine musical feeling which is more to be found here than to any of Kiel's earlier works.

On the whole its performance by the Riedel'sche Verein was very praiseworthy. The choruses were well studied, and were sung clearly and with precision. The most important solos were excellently sung by Herr Gura and by Mlle. Amalie Kling. The Gewandhaus orchestra accompanied in an admirable manner.

The seventh Gewandhaus Concert commenced with Cherubini's overture to *Lodoiska* (capitally executed). Frau Schimon Regan then sang the rarely-heard aria, "Come al sorriso" from Mozart's *Cosa da Cairo* and later a serenade "Rugiadose odorose," by Scarlatti, as well as songs by Schubert and Schumann. We have before spoken of the wonderful manner of Mme. Schimon-

Regan's singing, besides which our readers have had opportunities of convincing themselves of the excellent qualities during her visit to London. She sang as beautifully as ever on the present occasion.

Between the vocal performances Herr Jakob Grün, from Vienna, played Beethoven's violin concerto and the andante and rondo from Vieuxtemps' first concerto (a composition which appeared rather out of place on the side of the other works on the programme), mostly with good technique, but without making any deep impression. The second part of the concert was taken up by Lachner's third suite in F minor, played by the orchestra, and conducted by the composer in a highly artistic style.

The concert in aid of the Orchestra Pension-fund commenced with Leo Grill's fine concert overture in A minor (also conducted by the composer). We gave a few words in commendation of this very respectable work some years ago. Fräulein Marie Krebs, the well known pianist, performed Beethoven's C minor concerto, and afterwards solos by Rubinstein and Schumann, very effectively. Between the piano performances Mme. Schimon Regan, Frl. Gutschbach, and Frl. Redeker sang two trios for two sopranos and alto, by Franz Lachner, excellently. The second of these trios, "Liebesfantasie," is a very charming piece, and was obliged to be repeated at the urgent request of the public. The concert came to a close with Lachner's new "Ball suite" for orchestra. It consists of the Introduction and polonaise, mazurka, waltz, intermezzo, dance, and finale, in six not very long movements, in which, as is always the case in Lachner's compositions, the principal points are a brilliant and piquant orchestration and pleasing details, which were favourably received by the public.

At the eighth Gewandhaus Concert the violinist Herr E. Rappoldi, from Berlin, achieved an extraordinary success in Joachim's "Hungarian Concerto" and Beethoven's violin romance in F major. Herr Rappoldi is really an excellent violin player, possessing an extraordinary technique, sympathetic tone, and true musical feeling, and it is with great pleasure that we endorse the favourable opinion of the public on his eminent playing. The concert was opened with Beethoven's overture to *Coriolan*, which we never heard so well performed as on this occasion. A new work by Raff, "Abends," rhapsody for orchestra, was also very well performed. It is a very effective number for orchestra, which will undoubtedly soon win friends everywhere. Schumann's fourth symphony in D minor stood at the end of the programme.

The second Chamber-music Concert at the Gewandhaus brought Haydn's G major quartett (Op. 17), Beethoven's E flat major quartett (Op. 74), and the sonata for piano and violin by Raff. The last named was excellently executed by Herrn Weidenbach and Schradieck. Herr Schradieck took the first violin in the quartetts this time, and played very well.

The best performance at the third Chamber-music Concert at the Gewandhaus was Beethoven's B flat major trio (Op. 97), capitally played by Herren Reinecke, Roentgen, and Schroeder. The evening commenced with Cherubini's E flat major quartett, and ended with Schumann's A major quartett (Op. 41), conscientiously executed by Herren Roentgen, Haubold, Thümer, and Schroeder.

Finally, we must draw the attention of our readers to a small sized book, which is full of matter. It is called "Opuscula," essays by Moritz Hauptmann. These very valuable essays will be of interest to the musician. The two first, for instance, on "Sound" and "Temperament," are valuable for those interested in the science of acoustics. They are all clearly and precisely expressed, and give much matter of importance in a small space.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *December 13th*, 1874.

THE Philharmonic concerts gain in interest this year by the fact of being conducted for the last time by Herr Otto Dessoff, who, indeed, has accepted the post of *Kapellmeister* in Carlsruhe, and leaves Vienna at the end of the season. Not one stall is empty, and there are many who found the subscription list filled up. Of the two first concerts only one novelty is to mention—a serenade for stringed instruments, composed by Robert Fuchs, a young man who has left the Vienna Conservatoire some years ago, and has proved his talent by a symphony performed at the Philharmonic, and different pieces for piano published in Vienna and Leipzic. The serenade was exquisitely performed, enthusiastically received, and can be heartily recommended, as we have not many compositions of such unpretentious and charming character, and free from all the now so much gnawing agony. Herr Brahms performed here his piano-concerto, one of his earlier compositions, but which will well endure his best works. In the first extra concert of the Musikverein Beethoven's Grand Mass was performed under the direction of Brahms, who gave again a proof of his earnest study. For the first time he executed the "Dona nobis" in its right form—giving the drums their original notes, that is to say, in the 29th bar from the end, and the following bars (edition Schott, full score, p. 296), it was customary to let the drums play A, it being thought that the drums, in the beginning B flat—F, have to change to D—A in the D major part, and that the B flat of the last 29 bars of the mass was a printer's error for A. But as the "Tympani in B—F" (B flat—F) in the beginning of the "Agnus" is changed in the course of it, the B flat, pp. 296 *ff.* signifies no typographical error. And so for the first time B flat was beaten instead of the accustomed A, and the audacity with which the drum enters and forms the foundation of the following chords was of the greatest effect.* — The Orchesterverein had its first so-called Gesellschafts-abend; there was an interesting programme: Serenade No. 1, by Volkmann; Bach's piano-concerto in D minor, and some solos performed by Frau Kolar; Schumann's "Albumblatt," arranged for orchestra; and ballet-music from *Anacreon* by Cherubini; and a new symphony by Haydn—new, that is, as the Viennese heard it for the first time. That symphony in E flat is to be found in the Magdeburg edition for four hands, No. 46. It was very warmly received, and the execution, under direction of Herr Hessler, left nothing to desire.—The Singakademie performed a hymn, "Confitebor Domine omni in terra," by Friedemann Bach, a somewhat dry composition; the "Vater Unser," by Spohr, to the words of Mahlmann, was of the same character as the hymn. A smaller chorus, "Die Wassermann," by Gade, was the best of the whole programme. Different music we shall hear next month, when Hans Richter, from Pesth, and afterwards Wagner, is coming to give concerts for the benefit of the Bayreuth undertaking. In the first quartett-soirée of Hellmesberger we heard a quartet by Mozart, the last of his earlier quartuors, D minor (Köchel, Mozart, catalogue No. 173); it produced quite a sensation, the lovely andantino, the menuetto, and the contrapuntal finale being full of charm; composed in the year 1777, Mozart was then seventeen years old. A new and interesting sonata for piano and violin, by Goldmark, was well received; it will be soon published by Schott. The quartet by

* The change which our correspondent here refers to is not made in English performances of this mass. Whenever we have heard the work in London, the B flat has always been given in the final drum solo.—ED. M. M. R.

Digitized by Google

Brahms (Op. 51, No. 2) found, in its two middle parts, a warm reception; to appreciate such a work at its real merits, it wants to be heard oftener. Also the Florentine quartet has performed on two evenings, having in the meantime to visit the larger and smaller towns of the provinces. It was the same with the Swedish ladies' quartet, who found again a well merited good reception. Two private concerts are worth mentioning: the one by the pianist Raphael Tereffy, a pupil of Thomas, a talented young man; the other of Frl. Bertha Haft, who left the Conservatoire last summer. She is a clever violinist, who needs no recommendation.

The Komische Oper had glorious days from the Gastspiel of Frau Paul an Lucca. The famous baroness has filled the house every night to the top. Frau Lucca performed on eleven evenings the following rôles:—Zerlina (*Don Juan*), Frau Fluth (four times), Cherubino, Zerlina (*Fra Diavolo*, twice), Angela (twice). For her benefit on the twelfth evening, she gave a miscellaneous representation of scenes from the above-mentioned operas. Once she sang also at a charitable concert two songs—Mozart's "Veilchen" and "Santa [illegible]" by Gordigiani. She pleased least in Mozart's opera, most as Frau Fluth. Not being a finished perfect singer, or having the fine voice of a Patti or Artôt, she owes her success more to her original natural instinct, her dramatic power, which makes her find out always the right way. She is fascinating even in her weaker parts, bringing always something extraordinary. On the whole, the opera representation during that time suffered on a stage which is not fitted to higher pretensions. From this point of view such Gastspiele, lucrative as they are on the financial side, are the ruin of a young institute. The Komische Oper was just on its way to substantial improvement; but the fidgety restlessness of the direction makes it the sport of extravagances. To-day a Patti, to-morrow a Nilsson is promised, then an Italian opera troupe, and so every day brings some *piquant* attractions. The last and somewhat chilling news is the following: the Komische Oper and the small Strampfer Theater have agreed to a [illegible]. The former is at present in lease by the famous actress Josefine Gallmeyer, and the well-known dramatic poet Julius Rosen; we have thus the triumvirate, Gallmeyer, Rosen, Hasemann. And the hitherto Komische Oper becomes now a stage for popular and sensational pieces. One of the first of these sensation pieces will be Sardou's *La Haine*, performed at present with much success in Paris. Meantime the new era was inaugurated yesterday with Shakespeare's *Midsummer Night's Dream*, the necessary actors being already engaged for that purpose. I wish much success to the change!

The Hofoper had an excellent performance of Marschner's *Hans Heiling*. The title-rôle is one of the best parts of Herr Beck; also the other singers, such as Frau Materna, Frl. Dillner and Tinnel, and Herr Müller, did their best; and the same can be said of the orchestra and chorus. Two other evenings the direction sacrificed to the classics, performing Gluck's *Iphigenie in Aulis*. It was a sacrifice, as the audience was but small. To represent such difficult works great talents are wanting: this time only Herr Beck (Agamemnon) filled his post best; the others did not more than satisfy, and that is not enough to raise the hearers, who for the most part are too easy going to put themselves a hundred years back—the historical interest being the weakest part of our present manner of enjoying the art. Frau Lucca, having been engaged for a few evenings, performed yesterday Margarethe. The great house was not filled, the applause great. Yet opinions are very divided, and, to say the truth, the audience was somewhat disappointed, having expected a first-rate representation throughout. The next rôles, as Selica and Valentine, will clear the position. The following operas have been given since the 12th of November:—*Tell*, *Afrikanerin*, *Lustigen Weiber von Windsor*, *Tannhäuser* (twice), *Troubadour* (twice), *Iphigenie in Aulis* (twice), *Oberon*, *Robert der Teufel*, *Aïda* (twice), *Der Schwarze Domino*, *Hans Heiling*, *Dinorah*, *Meistersinger*, *Stumme von Portici*, *Jüdin*, *Fidelio*, *Fliegende Holländer*, and *Faust*.

WINTER NIGHT

(From JOHN BALDWIN FOSDICK's *Lyrics of the Greenwood Tree.*)

Ho! Winter is come!
And merry tales hum
In the hum of the piny fire!
Hot the rough-blown beard of the woodman hale
Is ruddy with bright and winter-ale,
And the winds sing higher and higher!

In merry brown ring
The village-girls sing
To the host of the chimney old!
The ancient chimney whose mossy throat
Is rough with many an olden wind,
And rough with many an olden note
To ancient Winter told.

Oh the Oak is bare!
The Oak is bare!
But brown Robin Goodfellow lingers there
To frighten the village-folk!
The leaves are dead,
But the [illegible] not fled
As the cottage windows with firelight glow
Hid in the black boughs streaked with snow,
Merry Fay Puck hums to and fro
In the heart of the ruddy Oak!

The children have lit by the cottage-door,
A fire of brambles and berries hoar;
Through the weed-scented smoke
Merry Fay Puck sings higher and higher,
And rides on the rush of the Christmas-fire
Out of the ruddy Oak.

'Tis cheery to sit by a Chimney old
When old Shadows out of the Winter steal,
When old Winds out of the Winter roar,
And deep in their roar old Songs are sung!
Let mossy brown logs in the hearth be rolled,
For the bells of the oakland village peal
And the fire-lit Oak by the cottage-door
Shadows the dancing children o'er,
Their heads with holly hung.

Ho! Winter is come,
And merry Elves hum
In the heart of the piny fire!
To the Elfin-Moon in the snowy sky
The forest-church from the willows nigh
Uplifts its windy spire;
And the snow-clouds form
The windows warm
Lit on their boughs at twilight
Look rosy with Love through the Christmas-glade!
And the winds sing higher and higher!

Reviews.

The Operas of CHRISTOPH GLUCK. Edited by MLLE. F. PELLETAN and B. DAMCKE. Full Scores. 1. *Iphigénie en Aulide*. 2. *Iphigénie en Tauride*. Paris: S. Richault; Leipzig: Breitkopf and Härtel.

SIXTEEN years ago the late Hector Berlioz, one of the most enthusiastic among the many admirers of Gluck's genius, expressed in his *Grotesques de la Musique* his regret that although the old editions of the scores of Gluck's operas were both scarce and very

Digitized by Google

inaccurate, as one could be found who would undertake a new and correct one. In his subsequent work, *A Travers Chants*, he speaks in more detail as to the faults of the Gluck editions. He says, "Gluck's scores were all written with great carelessness. When they came to be engraved, the engraver added fresh mistakes to those of the manuscript; and the master does not seem to have condescended to correct the proofs. Sometimes the first violins are written on the line of the seconds, sometimes the altos, which ought to be in unison with the basses, are found, by means of a *col basso* negligently inserted in the double octave above, and consequently make the notes of the bass heard above those of the melody. The author here forgets to mark the key of the horns; elsewhere he even neglects to indicate the wind instrument which has to perform a prominent passage: is it a flute, an oboe, or a clarinet? we do not know. Sometimes he writes on the line of the basses some important notes for the bassoons, and thus he does not trouble any more about them, and we cannot tell what has become of them. . . . I should never have finished describing such disorder. There is even in the French full score, through a mistake in the copy, a cacophony for the brass instruments, a trifle of certain modern scores, which would cause even the bravest most enamoured of the horrible to writhe and scream with pain, and which would seem to have been written, as rash passages are written now-a-days, with the most scrupulous ferocity."

That this description is by no means exaggerated will be at once admitted by all who are familiar with the old French scores of which Berlioz is speaking. All admirers of Gluck, which is equivalent to saying all musicians of taste—will therefore heartily welcome the new and truly superb edition of his operas of which the two volumes now under notice are the first instalment. We understand that Mlle. Pelletan, the lady-editress of the works, is a rich amateur of Paris, who is publishing them at her own expense, and whose instructions to Messrs. Breitkopf and Härtel by whom they are engraved, were simply to bring them out in the best possible style, regardless of cost. The result is that the two volumes are without exception the most magnificent specimens of music engraving and printing which we have ever seen. Printed on the finest toned paper from extra-sized plates, with a remarkably large and clear type, they are no less a feast to the eye as regards appearance than to the mind as regards their contents. With respect to the latter the editing of the operas seems in every way worthy of their get up. The texts have been collated from the old published scores, from contemporary manuscript scores belonging to the Opera at Paris, and from the original vocal and orchestra parts also to be found at the Opera. These last were of special service in shaping up the difficult list to which Berlioz refers in the passage quoted above. The result is an edition which for clearness and correctness leaves really nothing to desire, and which is simply a long, standing wave in musical literature. We do not propose here to enter into any criticism of the music. Gluck's operas have so long ranked among the standard classics of the art, that it would be as absurd to praise them as to commend *Don Juan* or *Figaro*, and a detailed analysis would take us too far. We can, however, most heartily recommend the edition as worthy of a place in the library of every collector of scores.

Der Schwedensee Romantische Oper in Drei Akten. Von ROBERT EMMERICH. Partitur und Clavier-Auszug. (*The Swede's Lake*. Romantic Opera in Three Acts. By ROBERT EMMERICH. Full Score and Vocal Score.) Offenbach: J. André.

Our first feeling on commencing a careful study of the present opera is that of admiration of the enterprise of Herr André in publishing a full score of nearly 450 pages, of which we cannot help feeling doubtful whether he will ever sell enough copies to pay for the cost of the paper on which it is printed. Robert Emmerich is to us quite an unknown name. We can find no mention of him in any of our books of reference, and therefore conclude that he is a young man. He is one of the very large class of composers who possess a thorough technical knowledge of their art, a fair good flowing music, often full resting always appropriate, but his opera is merely wanting in individuality of style. As we read through the work we seem to have the constant impression that we have heard something like it elsewhere. It is not so much that there are actual reminiscences—these are very rare—but the influence of some one or other of Emmerich's predecessors makes itself consequently felt. Before, however, we go into that point more fully it will be well to say a few words about the libretto.

The plot of the opera is a sort of hotch-potch compound of the *Freischütz* and the *Flying Dutchman*. Two Swedes, who have murdered a man for the sake of his gold, quarrel over the booty, the one kills the other and throws him into a lake, in which the stolen treasure had been previously sunk, and at the side of which the duel took place. The ghost of the murdered robber haunts the lake, hence known as the "Swede's Lake," and near this lake the action of the opera takes place. The scene of the first act is a village green, the two principal houses being those of Von the innkeeper, and Wenzel, the miller. The date is evening, and the peasants are returning from their work. Among those who come forward is Vreli's daughter Ammi, and as she is the *prima donna* of the opera, the others very naturally ask her for a song. She sings them the legend of the Swede's Lake—just as Senta in the second act of Wagner's opera, sings the legend of the Flying Dutchman. We learn that the Swede who haunts the lake can only find rest in his grave by inducing some one to win the buried gold, and thus lose his soul. While she is singing the phantom Swede appears in the background and at the close of the ballad frightens the villagers with a diabolical "Ha, ha, ha!" From his soliloquy we find that he has three days in which to procure a substitute, and that he is on the look-out for one. A young huntsman, Walther Ammi's lover, then comes forward to ask Vreli for her hand; but the latter (believing like Tennyson's northern farmer in "property") will not accept his unless he can give 500 ducats, which he is unable to do. Wenzel the miller, who also desires Ammi for a wife, comes forward and offers two thousand; whereupon Vreli rushes the bargain at once. Left to himself Walther sings a despairing air, when the Swede comes forward to tempt him, and a scene ensues which in the exact parallel of that between Max and Caspar in the first act of the *Freischütz*. In the end, the Swede, by promising him 4,000 ducats to outbid Wenzel, succeeds in persuading Walther to meet him at midnight by the lake. Walther goes to Ammi's window and calls to her; she appears, and he makes an appointment to meet her by the Linden trees (presumably a well-known trysting place) to tell her his secret. Their conversation is overheard by the jealous Wenzel who resolves to watch the interview and discover the secret. Thus ends the first act.

Act the second opens at the Linden trees. The secret interview between Ammi and Walther takes place, watched by Wenzel, who intends to take his rival's life. Ammi on hearing Walther's design, persuades him to forego it, and to give her up. Wenzel's avarice is roused by overhearing Walther's account of the buried gold, and the easy way to obtain it; and thinking that a man who is ready to give up such a treasure is too great a fool to be worth living, leaves him a prey, and hurries off to the lake, to keep the appointment with the Swede in his place. The scene changes to the Swede's Lake, Wenzel comes forward to seek for the treasure, and after some explanations with the Swede who tells him that he was not the man who was expected, the latter plucks a feather from his hat, and throws it on the waters, which immediately recede. The Swede warns Wenzel that if he has not finished his work when the clock strikes one the waters will return and drown him. Our readers will of course guess the result. Encumbered by the load of the treasures he has collected Wenzel sticks fast in the mud at the bottom of the lake, and being too greedy to abandon his gold he is of course overwhelmed by the waves. In the third act the scene of which is the same as the first, we see Walther departing from the village with a bundle slung on a stick over his shoulder. Then follow the preparations for the wedding of Walther and Ammi. The inevitable wedding-chorus is sung, and all is ready save the bridegroom, who is not forthcoming. His hat and coat are brought in which have been found at the side of the lake, and it is inferred that he has been murdered. Walther is arrested on suspicion, but a little inquiry proves his innocence, and of ends happily. There is a secondary episode of the loves of Arlebeit the schoolmaster and Greta Wenzel's housemaid on which it is not needful to dwell.

It will be seen that the plot bears some resemblance to that of the *Freischütz*, and the last has not been without its influence on the composer. It may safely be affirmed that the finale of the second act would never have been written—at least not in its present shape—but for the "Wolfsschlucht" scene. The resemblance even extends to the tonality both being in C sharp minor. So again, Greta's air in C in the third act strongly suggests Aennchen's "Kommt ein schlanker Bursch" in the *Freischütz*. In fact a large part of the opera can be described as a kind of diluted Weber. The ballad in the first act on the other hand is a pale reflection of that in the *Flying Dutchman*. There is much pleasing music in the opera, but not a page which is absolutely new and fresh. The orchestration too, is always clear and effective but in no way striking. The brass instruments are used with most commendable discretion—perhaps almost too sparingly for modern tastes, though this is far better than the opposite extreme. We must add in conclusion that the full score has been most carelessly engraved, or at any rate the proofs have been most imperfectly corrected. We do not remember ever to have read through a score of the same size which contained so many misprints.

Digitized by Google

Paradise and the Peri. Cantata. Composed by ROBERT SCHUMANN. Op. 50. Vocal Score. Novello, Ewer, & Co.

The Pilgrimage of the Rose. Cantata. Composed by ROBERT SCHUMANN. Op. 112. Vocal Score. Novello, Ewer, & Co.

Scenes from GOETHE'S "*Faust*." Composed by ROBERT SCHUMANN. Vocal Score. Novello, Ewer, & Co.

THE octavo editions of the oratorios of Handel, Haydn, Mendelssohn, and others, published by Messrs. Novello, Ewer, & Co., have undoubtedly had not a little share in diffusing among the English public a knowledge of the great master-pieces in this department of music. We are glad to find the publishers are now turning their attention to less known works, secular as well as sacred. No greater boon could be offered to musicians than cheap editions of such compositions as those now under notice. Two of the three, *Paradise and the Peri* and *Faust*, have not (so far as we are aware) been previously issued with an English text. Of the *Pilgrimage of the Rose* there is a cheap edition, published, we believe, in Germany, with English as well as German words; but with the large and increasing demand for the better class of music, there is ample room for two editions. We do not propose here to give any account of the music of these works. To some of our readers they will be already familiar; and those who do not know them should lose no time in making their acquaintance.

The English translation of the *Paradise and the Peri*, or rather the re-adaptation, so far as practicable, of Moore's poem, a free German version of which was that to which Schumann originally wrote his music, is by Dr. Dulcken, and it is the text which is always used in performances of the work. The *Pilgrimage of the Rose* and the *Scenes from "Faust"* have received their English dress from Miss Louisa Vance, who has acquitted herself of her task with great skill. In the *Faust* especially her difficulties were by no means small; and though a comparison of her version with the original German shows that she has in places paraphrased rather freely, this has been owing to the exigencies of the music. A most valuable feature of the edition of *Faust* is to be found in the notes appended to the libretto, explanatory of many things in the text which, without such aid, would be hopeless enigmas to most readers. Such, for instance, are the names of the characters in Part 3—"Pater Extaticus," "Pater Profundus," &c. A further assistance to the student is afforded by the well-written argument of the whole poem which is prefixed to the music. It is to be hoped that we may now shortly have an opportunity of hearing, if not the whole, at least the third (and by far the finest) part of *Faust* in our concert rooms. The great obstacle hitherto has been the want of an English edition; this being now removed, we commend the matter to the earnest attention of Mr. Manns, Mr. Barnby, and others of our conductors.

The Songs of Wales. Edited by JOHN THOMAS. Cramer & Co.

NATIONAL music is in its very nature so interesting that any collection of it which is not absolutely bad is almost sure to find public favour; and there is none which goes more readily to the heart and appeals more directly to the feelings than the best of the music of the Principality. No one who "has ears to hear" can be insensible to the charm of such melodies as "Llwyn Onn" or "March Megan;" and these are but specimens of many which might be named. The present is a most complete and admirable collection. We learn from the preface that it comprises not only the whole contents of the three volumes of Welsh songs edited by the late John Parry, but also of the three edited by Mr. George Thomson of Edinburgh, to which some are added by Mr. John Thomas which have not hitherto been published in this form. It therefore gives, as stated in the preface, "a larger amount of the national music of the Principality than any other work." Its quantity, however, is not its only claim to notice. Being compiled from such various sources, it presents more than usual variety in the arrangements. We have Welsh songs here with accompaniments by Haydn, Beethoven, Kozeluch, John Parry, C. H. Purday, and the editor. Frequently two or three versions of one song are given, thus affording opportunity to compare the different treatments of the same melody. Many are also given arranged as part songs. For instance, the air "Ar hyd y nos," one of the best known of the melodies (under the name of "Poor Mary Ann"), is found first for one voice with piano accompaniment by John Parry, next arranged as a duet by Haydn, and lastly as a four part song, harmonised by C. H. Purday. When we add that the volume contains about 170 different arrangements, it will be seen that it provides no ordinary feast for lovers of national music. We must not omit to mention that it also contains a well-written introduction by Mr. C. H. Purday, giving an account of the bards, bardic institutions, and Welsh minstrelsy; and that historical and traditional notes are added to the songs. The volume is clearly and neatly printed, and tastefully bound, while the price is extremely reasonable. It not only deserves, but will, we doubt not, obtain a wide popularity.

Gallery of German Composers. By Prof. CARL JÄGER. With Biographical and Critical Notices by EDWARD F. RIMBAULT, LL.D. London: Fred. Bruckmann.

We have on more than one previous occasion called the attention of our readers to various collections of the portraits of musicians, the most recent being the two fine groups published by Herr Bruckmann under the title of "Ruhmeshalle," which we noticed in our issue for last October. The present volume is somewhat different in its character from the collections hitherto noticed. It consists of twelve photographic portraits of distinguished German composers, each of which is accompanied by a short biographical sketch. The composers selected are J. S. Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Meyerbeer, and Wagner. The photographs are excellent likenesses, and so highly finished as sometimes to suggest the idea at times that the pictures from which they are taken must have been touched up. Mozart and Mendelssohn, for instance, look as neat as if (to use a common expression) they had "just stepped out of a band-box." This remark, however, does not apply to all the portraits. A very neat-looking Beethoven, for example, would be a monstrosity. The biographical notices by Dr. Rimbault are, to use his own words in the preface, "necessarily short and sketchy. No effort has been made to furnish a full account of the different composers who are touched upon. . . . Care has been taken with regard to special facts and dates, but nothing like serious biography has been thought of or even attempted." To these modest words it is only needful to add that the little that Dr. Rimbault has undertaken he has done well. The leading facts of each life are set forth in a clear and readable form; but it would have been obviously beyond his scope to enter on the discussion of such matters as Schumann's position as a composer, or the value of Wagner's theories. The volume is most tastefully "got up;" paper, printing, and binding are alike elegant; and the work is admirably suited for an appropriate present to a musical friend.

SHEET MUSIC.

FROM among the large and ever accumulating heap of smaller compositions sent us for review we select the following as being, on various grounds, worthy of more or less detailed notice:—

INSTRUMENTAL.

Suite for the Pianoforte, composed by JAMES C. CULWICK (Augener & Co.), is a work of very great promise, rather than of actual performance. The six movements of which this work consists give indication of very decided talent, but also bear in places marks of inexperience. This is especially noticeable in the "Fugue" (No. 2). It is not given to everybody to write a good and really interesting fugue, and, though cleverly written, the present one is somewhat dry. The "Allegretto scherzando" (No. 5) is also, to our thinking, deficient in interest. On the other hand, the third and fourth movements, an *andante* and *presto*, are really excellent—not only well written, but pleasing and original into the bargain. The same may be said, though in a less degree, of the first and last movements. We are inclined from this suite to augur well for Mr. Culwick's future efforts.

The Syrian Bride, a Wedding March, by CHARLES SALAMAN (Cramer & Co.), is not only, like all Mr. Salaman's music, thoroughly well written, but, being constructed on a genuine Syrian melody, it has a peculiar piquancy which will commend it alike to players and hearers.

Minuet and Trio, and *By the Sea*, Reverie for the Piano, by T. RIDLEY PRENTICE (Novello, Ewer, & Co.), are two very tastefully written little pieces, which we can honestly recommend. Neither is by any means difficult.

Processional March, for the Piano, by W. WILCOX (Augener & Co.), has the merit of being less commonplace than the average of new marches.

The following pieces can be recommended for teaching purposes:—*L'Ange Gardien* and *La Truite*, by F. V. KORBATSCH; *The Mermaid's Song from "Oberon"*, by J. A. PACHER; *Rêve d'autrefois*, and *Sylphentanz*, by J. L. ROECKEL; and *La Harpe Magique*, by EDOUARD DORN—all published by Messrs. Augener & Co. The same firm have also issued reprints of STEPHEN HELLER'S very pretty *Rondoletto sur la Cracovienne du Ballet "The Gipsy"* (Op. 22) of the same composer's Caprice on Schubert's *La Truite*. KOLLAK'S

Danse des Sylphides; and LISZT'S *Le Prophète*—all of which are standard pieces requiring nothing more than a word of mention.

Very little is known in this country of the music of ROBERT VOLKMANN. We heartily welcome, therefore, an English edition of his *Musical Picture Book*, Op. 11 (Augener & Co.) which consists of six very charming little characteristic pieces for four hands. By no means difficult, yet most pleasing and effective, these sketches are sure to become popular wherever they are known.

A Festival March for the Organ, by HENRY HILES Mus. Doc. Oxon. (Novello, Ewer & Co.) is one of the best and freshest matches we have seen for some time. It is well adapted for the instrument for which it is written, and we can cordially recommend it to organists.

Two Melodies, for the Organ, by F. E. GLADSTONE (Augener & Co.) though less striking than some of this gentleman's compositions, are flowing and pleasing, and will be found suitable for introductory or middle voluntaries.

VOCAL

We cannot help entertaining a suspicion that it is more difficult to write a fairly good song than a tolerable pianoforte piece. In going through the songs now before us we have met with so few than were that we have put on one side because we could not honestly find a good word to say for them. No one who has not had the painful task of wading every month through a heap of new publications can have any conception of the quantity of platitude and ineptitude which issues from the press. The larger number of rejected pieces are not so much absolutely bad as simply noisy bass—well worn strings of musical phrases without the slightest claim to originality or the least pretension to novelty. After separating the wheat from the chaff we find a few really good songs remaining on which we shall say a word or two.

The Petrel's Warning, by HENRY SMART (Joseph Williams) is a broad and telling descriptive song for a contralto or baritone voice. The name of the composer is sufficient guarantee for the quality of the music.

Black sails that Night by the Sea and *Where-away?* two Songs by W. HANNAM (Cramer & Co.) deserve especial commendation for the musical feeling they show. The second in particular is a very charming little song by no means destitute of freshness.

The Bridal Dream, Romance by HUNÉ (Cramer & Co.), is pretty and rather quaint.

The God of Love my Shepherd is, Sacred Song by T. RIDLEY PRENTICE (Novello, Ewer & Co.), is a most excellent setting of the well known version of the Twenty third Psalm. We have not often met with a sacred song which has pleased us more, and we recommend it warmly.

Schlummerlied, von WILHELM MILLER (Augener & Co.), is very simple but tasteful.

Three other Songs, *When all was young*, by JOSEPH L. ROECKEL (Joseph Williams); *Come let it to me Sweetheart*, by Odoardo Barri (Cramer & Co.); and *The Songs of Olden Days*, by W. C. LEVEY (Cramer & Co.), also deserve a word of commendation, though all approach somewhat nearer to the commonplace than the songs we have noticed above.

I Love the Lord, and *Break forth into Joy*, two Anthems, by T. RIDLEY PRENTICE (Novello, Ewer & Co.), are, in our opinion, by no means equal in Mr. Prentice's sacred songs above mentioned. Both are well written for the voices, but neither of them impresses us much.

Tunes for special Hymns, by GEORGE WILLS (Novello, Ewer & Co.) are by no means remarkable for originality. This remark applies particularly to the tunes on page 8 of which the first *five notes* are in melody, namely, and in harmony almost identical with Dr. Dykes's tune "Hollingside" in *Hymns Ancient and Modern*. This is either a bare-faced plagiarism or a truly remarkable coincidence—we are unable to say which.

Festal Chorus, by W. W. PEARSON (Novello, Ewer & Co.), is a spirited part-song, which is likely to find favour with amateur choral societies.

Concerts, &c.

CRYSTAL PALACE.

THE recent introduction of these concerts of works by Liszt, it may fairly be surmised, is due rather to the instigation of Dr. von Bülow, Mr. Bache, and Mr. Dannreuther than to the choice of Mr. Manns, whose predilection for Liszt's works cannot be looked upon as strong seeing that he has not as yet treated us to one of Liszt's Symphonische Dichtungen. Apparently as an antidote to the excitement aroused by the prominence accorded to Liszt in the programme of two successive concerts already noticed in our last month's issue, the two following Saturdays were devoted to the music of Handel and Mozart.

Handel's cantata *L'Allegro ed Il Pensieroso*, sufficiently curtailed by the omission of several solos and the whole of the third part, *Il Moderato*, to bring it within the limits of an afternoon sitting, and preceded by the overture to *Esther*, constituted the entire programme of the eighth concert. Both works have been popular in their day, but of late years have been neglected. To lovers and students of Handel's revival of these works could not have proved otherwise than welcome, though it failed to awaken any great enthusiasm on the part of the audience generally. *Esther*, Handel's first English oratorio, was composed in 1720. The overture was formerly a favourite among his instrumental works, and for many years was played annually at the Festival of the Sons of the Clergy in St. Paul's. When one considers the meagreness of Handel's score, which was written for strings and hautboys only, to be lifted up by the organ, as compared with the immense advance subsequently made in instrumentation, it is no wonder that it has fallen into disuse. It was played on the present occasion as originally written, the organ part being cleverly supplied by Dr. Stainer. In effect it was more curious than contenting to modern ears. The selection of words from Milton's *L'Allegro* and *Il Penseroso* for musical purposes seems to have been suggested to Handel by one Jennens, who in spite of his audacity in supplementing Milton by a poem of his own—*Il Moderato*—has deservedly won commendation as the compiler of the text of the *Messiah*. This oratorio, or ode of Handel's, as it has been called, occupies a place distinct from, and independent of, his oratorios. As in these, a penny in the choruses we see the greatness of his power, so in this, in which solos greatly predominate, we see the tenderer side of his character. This work contains some of Handel's most characteristic music, by which we mean music which was clearly suggested by the text; interest of which was but too often the case with him, being culled from other sources. The airs, remarkable for their refinement and the absence or more correctly speaking the choral refrains to the airs, for such they mostly are though generally of less extent than those of his contemporaries, are fully worthy of their author and always appropriate. An interesting feature of the performance was the use made of Robert Franz's additional accompaniments than which nothing in their way could be more admirable, or better suited as a model for all who may feel constrained to undertake similar work. Here was no obtrusiveness by the introduction of monster drums, trumpets, ophecleides, and all kinds of music, as was but too often been accustomed to in additional accompaniments, but a mere substitution of clarinets, horns, and bassoons for Handel's improvised organ part, and a passing to strings of the recitatives for which Handel left only a figured bass. Allusion was made in the programme to Franz's interesting pamphlet on the provision of additional accompaniments which our readers may be reminded, was reviewed and summarised in the MONTHLY MUSICAL RECORD for December 1872. The performance was on the whole a satisfactory one. The solo parts were intrusted to Mme. Lemmens-Sherrington, Miss Sophie Ferrari, Mr. C. Lloyd and Mr. Whitley. The chorus, barring an unfortunate slip in "There fit the pealing organ blow," in which the *ad libitum* organ part was effectively rendered by Dr. Stainer, showed marked improvement, and the accompaniments were played by the band, under Mr. Manns' careful direction, with extreme finish.

The ninth concert, falling upon the eighty-third anniversary of Mozart's birth, a certain prominence, but by no means an undue one, was given to works by this master. The works by Mozart brought forward included the "Jupiter" symphony, the violin concerto in D, the overture to *Le Nozze di Figaro*, and the aria, "Vedrò mentr' io sospiro" from the same opera, sung by Mrs. Sunley. The concerto alone calls for notice on the score of novelty having, as far as we are aware, been only once previously heard in England, viz., at a concert of the Philharmonic Society in 1870, when it was played by Mlle. Camilla Urso. It is the fourth of a series of six similar works, and was composed at Salzburg in 1775. Mozart, it will be remembered, attained excellence as a violinist as well as a pianist, and it was for his own use that it was originally written. There is no mistaking its authenticity, for it abounds throughout with the characteristics of the author. The andante especially is marked by Mozart's inimitable suavity of manner, and

[1] "Offener Brief an Eduard Hanslick über Beethovengus Missa Tonwerke, namentlich Bach'scher und Händel'scher Vocalmusik." von Robert Franz. Leipzig: C. Leuckart. 1871.

Digitized by Google

the rondo, remarkable for its rhythmical changes, recalls his great sonata for pianoforte and violin in the same key. The concerto was finely rendered by the veteran Sainton, who made use of the cadenzas written for the first and last movements by the late Concertmeister Ferdinand David. The only other item of interest was Mr. G. A. Macfarren's "Festival Overture," composed for the late Liverpool Festival. We are inclined to regard this as one of his most genial works. It was played in a manner which made its merits far more apparent than at Liverpool. The vocalists were Mr. Santley and Sig. Urio. Mr. Santley, in addition to the aria from *Zampa*, already alluded to, came forward with a new song, "My dear and only Love," by Mr. A. S. Sullivan, the merit of which we were unable to recognise, and could only listen to with feelings of regret that its composer, who has shown undoubted talent in a higher line, should of late have been compelled to devote himself so assiduously as he has done to the production of "potboilers." Sig. Urio's songs were equally out of place at a "Mozart" concert. The one was "Candido fiore," from Balfe's *Il Talismano*; the other "The Shadow of the Cross," by Odoardo Barri—as pretentious and repulsive an effusion as the picture which suggested the words is considered by many to be.

Schubert's grand symphony in C, the culminating work of his life, and a concert in itself, was the culminating point of the tenth concert. Composed in 1828—the last year of Schubert's life—on trial by the Musik-Verein of Vienna, in whose library the original score still remains, it was found so difficult that it was laid aside, apparently on the advice of the composer himself. Schubert's death in November of the same year led to its being brought out again, and to its being publicly performed in December, and again in the following March. It was again laid aside till 1838, when it was rescued from oblivion by Robert Schumann, who, in his *Gesammelte Schriften*, has given a most charming account of his pilgrimage to the graves of Beethoven and Schubert, and of his visit to Schubert's brother, who put into his hands the precious MS., a copy of which he at once forwarded to Mendelssohn at Leipzig, where it was performed in March, 1839, and at once recognised as a masterpiece. It was published in 1840, and heard for the first time in England, at the Crystal Palace, in 1857, after having been tabooed by the Philharmonic Society when Mendelssohn wished to bring it forward in 1844. At the Crystal Palace it has since been frequently heard, but we can recall but four occasions of its being played in London—viz., by the Musical Society of London in 1859, by Dr. Wylde in 1864, by the band of the Crystal Palace, at St. James's Hall, in 1867, and by the Philharmonic Society in 1871. It is probably its length—its "heavenly length," as Schumann expressed it—which has stood in the way of its being more frequently performed. Omitting the "repeats," a performance of it lasts just forty-eight minutes. Notwithstanding its great length, there is no other work of the kind that we can name which more thoroughly rivets the attention or is productive of more pleasurable emotions to the listener. One listens to it throughout without the slightest sense of fatigue; its effect, indeed, is invigorating. The performance of it on this occasion, under Mr. Manns's able direction, was of the highest excellence. The warm applause which followed each movement, and which was unusually prolonged after the last, fully bore out all we have said in regard to its effect. The instrumental novelty announced for this concert was J. Raff's "Im Abend" (Op. 163*b*). It turned out to be an arrangement for orchestra by its author of one of his pianoforte pieces. In this shape it forms a delicious little piece of orchestral colouring of a rather sombre and mysterious character. The overtures were Mendelssohn's "Calm sea and prosperous voyage," and that by Wagner to his opera *Rienzi*. Highly as we value most of Mendelssohn's poetically descriptive overtures, we have never felt that admiration for the "Meeresstille" which has been claimed for it. It has always impressed us far less strongly than that to the "Hebrides," or "Melusina," &c. We regret our inability to go along with the enthusiastic biographer who speaks of it as "this splendid sea-piece," and even recognises in the flourishes for the flute at the close of the adagio "the approach of the breeze and the beginning of the voyage." Still less can we agree with Mendelssohn's biographer, Lampadius, who regards it as "an exquisitely descriptive of the intense anxiety of the crew at the protracted calm, followed by the joyous welcome of the breeze and safe return of the ship to its home, that we almost feel on board ourselves;" and who, as the work was composed before Mendelssohn had ever seen the sea, further credits him with a fancy as vivid as that of Schiller, who in his *William Tell* so faithfully painted Alpine scenery from the keen eye of his living nation. Might not the fact of Mendelssohn's not having seen the sea when he composed it rather be adduced as an excuse for its shortcomings as a descriptive piece, if indeed it was ever intended to be such? That Mendelssohn intended no more than that it should excite in us the same feelings as a perusal of Goethe's poem of the same title would arouse, and that he would have laughed at such criticism, as he did in the case of the *Melusina* overture, when, in one of his letters, he speaks of "the red coral, sea green monsters, magic castles, and ocean depths," which one of his critics had discovered in it, as "mere fables which fill him with astonishment," seems far more probable. A couple of anecdotes quoted in the programme book seem to bear us out in these reflections. Apropos of the aforesaid little flourishes for the flute—in which some may have recognised an ideal boatswain's whistle,—"G." writes:—"I was told by a very distinguished German amateur, who was at college at Leipzic in 1846, and knew Mendelssohn then intimately, that he had asked Mendelssohn what this flourish meant, and that he had said that it was suggested to him by a little paper figure of a sea-man which he had seen nailed on to a mast, and which threw up its leg when the wind began to rise." Again, "G." quotes a story of Schubring's, who, on his telling Mendelssohn that the clarinet theme, on the recurrence of the second subject, seemed to him to embody the accents of love, fulfilling itself as the goal of the prosperous voyage was approaching, was met by the rejoinder from Mendelssohn that he had never thought of that, but that he had in his mind a pleasant old man, sitting back in his bark, and out of his swelling cheeks puffing a prosperous breeze into the sails. That Mendelssohn enjoyed poking fun at too imaginative or inquisitive critics seems sufficiently apparent from the foregoing. Wagner's *Rienzi*, founded on Bulwer's romance, was composed in 1838, and was the first of his works to gain a footing on the German stage. He has since repudiated it, confessing that at that period he looked at music and the drama through "grand opera" spectacles. To students of Wagner familiar with his later works a hearing of this early overture must have been interesting as an illustration of the wondrous progress he has since made. But that Mr. Manns, after having brought it forward in 1872, should repeat it again in preference to familiarising his audience with such more matured and more worthy works as the overtures to *Der fliegende Holländer* or that to *Die Meistersinger* certainly surprises us. There are many persons who confess to an admiration for Wagner up to a certain point, and can stomach *Tannhäuser* and *Lohengrin*, but whose gorge rises at *Tristan* and the works which have succeeded it. It would appear that Mr. Manns belongs to these, but except on his own avowal, we should not like thus to class him. Mme. Lemmens-Sherrington and Mme. Patey were the vocalists. Mme. Sherrington came forward with Weber's scena and aria "Non paventar" and "Sei in sempre," interpolated by him in his namesake's opera, *Inez de Castro*, and with a couple of "Persian" songs by Rubinstein, which she sang in German, and which her sister, Miss Grace Sherrington, accompanied. Mme. Patey sang the air "The eyes of the Lord," from Mr. W. G. Cusins's oratorio *Gideon*, and Gounod's Berceuse, "Quand tu chantes," the obbligato violoncello part of which was tastefully rendered by Mr. Reed.

MONDAY AND SATURDAY POPULAR CONCERTS.

THESE capital concerts, as interesting and instructive as they are enjoyable, were brought to a close for the Christmas holidays on the 19th ult., to be resumed on the 11th inst., when it is announced that Mlle. Marie Krebs, who as a pianist found so many admirers here during the early part of the last season, will make her re-appearance. Hardly a concert has passed without some special feature of novelty or interest. We are compelled, however, to speak of them with the utmost possible brevity. Of seldom heard works, both old and new, there has been no lack. On one occasion, when Dr. von Bülow was the pianist of the evening, the "Modern German School" was represented in a most favourable light by Rheinberger's quartet for pianoforte and strings, in E flat, Op. 38, and Raff's sonata, for pianoforte and violoncello, in D, Op. 183, in each of which Herr Straus had the leading violin part. The same evening was memorable on account of Dr. von Bülow's wondrous rendering of Bach's "Fantasia Cromatica," as well as for a remarkably fine performance by MM. Straus, Ries, Zerbini, and Piatti of Beethoven's so-called "Harp" quartet, in E flat, Op. 74. On another occasion, when Mme. Norman-Néruda was the leading violinist, and Mr. C. Hallé the pianist, Haydn's string quartet, in C, Op. 20, No. 2—a work remarkable for the boldness of its harmonic treatment rather than for its melodic charm—was brought forward for the first time here. Signor Piatti quite took the audience by storm by his unrivalled performance of a sonata by Marcello, and Mr. Hallé, who made choice of Beethoven's sonata in A flat, Op. 110, for his solo, was associated with Mme. Norman-Néruda and Sig. Piatti in a trio, in F, by F. Gernsheim, a composer who belongs rather to the conservative than to the new German School, but whose work made the same favourable impression that it had when it was played for the first time at one of Mr. Hallé's recitals last summer. More than one disappointment was experienced by the audience at the last Monday Evening Concert before Christmas. Mr. Sims Reeves

Digitized by Google

was too unwell to put in appearance as promised; and Mme. Norman-Néruda, in spite of illness, after bravely playing in Mozart's quartett in B flat, No. 9, and with Mr. Hallé, in a sonata, for violin with pianoforte accompaniment, by Locatelli—an effective revival—was obliged to succumb. Consequently, Beethoven's "Kreutzer" sonata, the most attractive item in the programme, had to be omitted. Mr. Hallé, however, with his usual readiness and willingness to oblige, came forward, and from memory played Beethoven's "Pastoral," sonata in its stead. At the last Saturday Afternoon Concert before Christmas, Schubert's justly popular octet, heard here for the twelfth time, was the *pièce de résistance*. Dr. von Bülow was the pianist, making choice of Beethoven's so-called "Moonlight" sonata, for his solo, and joining Sig. Piatti in Mendelssohn's sonata in B flat for pianoforte and violoncello. The vocalists that have severally appeared were Mlle. Nita Gaetano, Miss Alice Fairman, Miss Leonora Braham, and Mr. Cummings.

ROYAL ALBERT HALL.

It may fairly be asserted that, as far as circumstances would allow the directors of these concerts have kept the promises put forth in their prospectus issued at the beginning of the season, and this in the face of a want of encouragement on the part of the public to make them sufficiently remunerative. The band has been enlarged, but will easily bear still further reinforcement. The programmes on the evenings devoted to music of the higher class have been often highly interesting, and by no means restricted to the usual rut of works regarded as among the most generally attractive. That the "popular" nights, in which national music has been presented, and which have been announced as Scotch, Irish, and Welsh "festivals," should have proved the most paying is not to be wondered at when we consider how much more easy "to be understanded of the people" vocal music is than instrumental, and how slight the training of the masses of our people has been thereto, in comparison to that of Continental nations, who have far more frequent opportunities of listening to instrumental music, provided much more liberally by the military bands, than with us, and by the cheap garden concerts, which abound in almost every town. Now that opportunities have been offered to the masses of listening to the best music at an unprecedentedly small outlay—viz., one shilling, including a return ticket from any station on the Metropolitan and District Metropolitan Railways—it is disheartening to find that they have not been so readily seized as could have been wished. That in process of time, if these concerts be persevered in, a reaction will set in, can hardly be doubted. We have only space briefly to enumerate a few of the most interesting works brought forward during the past month. One of the "classical nights" was devoted to Beethoven, whose second period was illustrated by the overtures to *Egmont* and *Fidelio*, the symphony in C minor, No. 5, and the pianoforte concerto in E flat, No. 5, played by Dr. von Bülow. A second "Beethoven night," illustrating the master's third period, was to have been given, but owing, probably, to the impossibility of securing sufficient rehearsals for an adequate presentation of such works as the Choral Symphony, &c., was judiciously abandoned, and a "Mendelssohn night" substituted for it. Among the works by English composers have been Mr. J. F. Barnett's pianoforte concerto, played by his sister and very promising pupil, Miss Emma Barnett; Sir W. Sterndale Bennett's fantasia-overture, *Paradise and the Peri*, together with his pianoforte concerto, No. 4, in F minor (Mr. J. F. Barnett); Mr. G. A. Macfarren's "Festival" overture; Cipriani Potter's overture to *Cymbeline*; and Mr. E. Prout's organ concerto, the solo part of which was finely rendered by Dr. Stainer. Among the most important of the works heard on the "Wagner" nights have been Liszt's pianoforte concerto in A, No. 2 (splendidly executed by Mr. Walter Bache), and his "Symphonische Dichtung," *Les Préludes*; a movement from Rheinberger's symphony, "Wallenstein;" the first movement from Rubinstein's violin concerto, in G (Mr. Pollitzer); Gade's "Ossian" overture; and sundry excerpts from *Der Fliegende Holländer*, *Tannhäuser*, and *Lohengrin*, &c. The oratorios have been Mendelssohn's *Elijah*, Bach's *Passion* (St. Matthew), and Handel's *Messiah*. It is rumoured that the weekly number of these concerts is about to be reduced. This will certainly be to their advantage, should a part of the time gained be spent upon extra rehearsals.

ROYAL ACADEMY OF MUSIC.

For nearly a hundred years, and until a comparatively recent period, the Hanover Square Rooms formed the most important concert *locale* of the metropolis. Here the concerts of Ancient Music, and of the Philharmonic Society, and others of less note, were held during a long course of years. The premises are now about to be converted into a club-house, and no more will music be heard within the walls which witnessed the triumphs of such bright luminaries as Haydn, Beethoven, Weber, Mendelssohn, Spohr, &c. By the kindness of their proprietor, Mr. Robert Cocks, they were placed at the disposal of the Royal Academy of Music for a farewell concert, which was given by the pupils, past and present, of the institution, under the direction of Mr. Walter Macfarren, on the 19th ult., and in every way proved worthy of the occasion. The programme of so interesting an occasion, deserves to be quoted in full; it was as follows:—

OVERTURE ... "Ruy Blas" ... *Mendelssohn.*
TRIO ... "Night's Lingering Shades" (*Azor and Zemira*) ... *Spohr.*
Miss MARIE DUVAL, Miss REDEKER, and Miss BOLINGBROKE.
(*Parepa-Rosa Scholar.*)

RONDO, in E flat ... *Mendelssohn.*
Pianoforte, Miss ALICE CURTIS.

CAVATINA ... "Clara mia" ... *G. A. Macfarren.*
Solos by Miss JESSIE JONES (Soprano) and Miss BARKLEY (Contralto).

CONCERTSTÜCK (Op. 92) ... *Schumann.*
Pianoforte, Mr. WALTER FITTON (*Potter Exhibitioner*).

FANTASIA and FUGUE, in G minor ... *J. S. Bach.*
(*Arranged for the Pianoforte by Liszt.*)
Miss [illegible].

SONG ... "The Erl King" ... *Schubert.*
Miss MARY DAVIES (*Welsh Choral Union Scholar*),
Accompanied by Mr. EATON FANING.

INTRODUZIONE (Op. 19)
ALLEGRO GRAZIOSO (Op. 18) } Pianoforte ... *W. Sterndale Bennett.*
Miss KATE STEEL.

PART SONG (Female Voices) "Ye Spotted Snakes" ... *G. A. Macfarren.*
POLONAISE, in C ... Pianoforte ... *Beethoven.*
Miss BUCKNELL.

CANTICLE, in manner (MS.) from Suite ... A. H. Jackson (*Student*).
AIR ... "His Salvation is nigh them that fear Him" } *W. Sterndale Bennett.*
(*Woman of Samaria.*)
Mr. HENRY GUY.

ROMANCE, in F ... *Beethoven.*
Violin, Miss CALLIE DE VAILLAND.

TRIO ... "The Hawthorn in the Glade" (*May Queen*). *W. Sterndale Bennett.*
Miss NESSIE GOODE, and Mr. HENRY GUY, Mr. AP HERBERT.

PART SONGS { "Departure" ... *Mendelssohn.*
{ "Hunting Song" ... *Walter Macfarren.*

AIR ... "Hear ye, Israel" }
Miss JESSIE JONES. } (*Elijah.*) ... *Mendelssohn.*
CHORUS ... "Be not afraid" }

"GOD SAVE THE QUEEN."

We have only space to remark that the ability of our only national musical institution to provide an excellent entertainment was fully proved, and we cannot but think that it would be to its advantage were it more frequently to come forward in a similar manner.

MUSICAL EVENINGS.

An important novelty was introduced (we believe for the first time in England) at the third of Mr. Henry Holmes' "Musical Evenings." This was Brahms's recently published string quartett, in A minor, No. 2, Op. 51. We were unfortunately debarred from hearing it, but from a reading of the score are in a position to pronounce it a most interesting and artistic work, and one of a far more genial and attractive character than its companion, No. 1, in C minor, of which we spoke on the occasion of its production at one of Mr. Coenen's concerts of last season. Mr. L. H. Thorne was the pianist, playing for his solo Chopin's nocturne in G minor, and with Mr. Holmes and Sig. Pezze in Beethoven's grand trio in B flat, Op. 97. Mr. Holmes came forward with a "Romanza and Divertimento" for violin, composed by his brother, Mr. Alfred Holmes; and songs by Gluck and Pinsuti were contributed by Miss Estelle Emrick. The concluding string quartett was Mozart's, in D, No. 7.

Musical Notes.

The second meeting of the Musical Association was held at the Beethoven Rooms, Harley Street, on the 7th ult., when a paper was read by Mr. Sedley Taylor on "A suggested simplification of the established pitch notation."

Mr. RIDLEY PRENTICE gave a concert at the Alexandra Rooms, Blackheath, on the 8th ult., assisted by Mr. Henry Holmes in the instrumental, and Miss Edith Wynne, Miss Alice Barnett, and Mr. Henry Guy in the vocal department. The most important pieces in the programme were Schumann's sonata in A minor for piano

Digitized by Google

and violin, Mendelssohn's prelude and fugue in E minor and Beethoven's Sonata Appassionata.

At the twenty-third concert of the Edgbaston Amateur Musical Union on the 16th ult. the chief works announced were Haydn's symphony in E flat, Mendelssohn's "Cornelius" march, Lumbye's fantasia "Traumbilder," and Paer's overture to *Sargino*.

The Bath Quartett Society commenced operations for the present season on the 15th ult. The programme of their first concert was excellent, comprising Haydn's quartett No. 82, Schubert's great trio in E flat, two violin solos, and Mendelssohn's quartett in D. The quartett party of this society consists of Messrs. Ludwig Anner, Richard Blagrove, and Daubert. The pianist was Fräulein Boeringen.

Dr. Bülow gave a most successful recital in Edinburgh on the 14th ult. Professor Oakeley has also been continuing his organ recitals at the University Music Class room in Park Place.

From the Glasgow papers forwarded to our office it appears that the orchestral concerts, the commencement of which we announced last month, are being very successfully continued. We have not space to quote the programmes, which are for the most part strictly classical, but can say that Glasgow is fortunate in the opportunity of hearing so much high-class music from such an orchestra as that brought together for these concerts.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. Augener & Co., *86, Newgate Street.*

The number of the Musical Record *has now reached 5,000 per Month. This can be verified at Messrs.* Cassell, Petter & Galpin's, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

THE MONTHLY MUSICAL RECORD.

The Scale of Charges for Advertisements is as follows:—

Per Page	£5 0 0
Half Page	2 16 0
Quarter Page	1 10 0
Quarter Column	0 16 0
One-Eighth Column	0 10 0

Four lines or less, 3s. Ninepence a line (of ten words) afterwards.

COTTA'S NEW EDITIONS OF STANDARD WORKS.

L. van BEETHOVEN.

Sonatas and other Pieces. For Piano Solo. Five Vols. Edited by S. Lebert and H. von Bülow. Vols. I., II., IV., each, net, 7s. Vol. III., net, 3s. Vol. V., net, 5s.

CLEMENTI.

Selection of Sonatas and Pieces. Two Vols., each, net, 6s.

JOS. HAYDN.

Selection of his Sonatas and smaller Pieces. For Piano Solo. Edited by S. Lebert. Two Vols., each, net, 5s.

W. A. MOZART.

Selection of his Sonatas and smaller Pieces. Vols. I. and II., each, net, 6s. Selection of Piano Duets. Vol. III., net, 6s.

FRANZ SCHUBERT.

Selection of his Sonatas and other Pieces. For Piano Solo. Edited by Franz Liszt. Two Vols., each, net, 6s.

C. M. v. WEBER.

Selected Piano Works. Vol. I., net, 6s. Vol. II., net, 3s.

Sole Agents for all Musical Works published by Cotta, of Stuttgart—Augener & Co., 86, Newgate Street, London.

Also to be had bound, at 3s. per Vol. extra.

NEW WORKS by E. PAUER.

GLEANINGS

FROM THE WORKS OF

CELEBRATED COMPOSERS

TRANSCRIPTIONS FOR THE

PIANOFORTE

BY

E. PAUER.

BEETHOVEN.

No. 1. Rondo from the Quintett, Op. 16 ... 4s.

MENDELSSOHN.

2. Intermezzo from the Quartett, Op. 13 ... 3s.
3. Scherzo from the Quartett, Op. 44 ... 4s.

MOZART.

4. Andante from the Concerto in A major ... 3s.
5. Andante from the Symphony in D major ... 3s.

SPOHR.

6. Barcarolle in G major ... 3s.
7. Scherzo in D major ... 4s.
8. Andante in F major ... 3s.

"We have here a very excellent selection of movements from the orchestral and chamber compositions of the great masters, in a form which will render them readily accessible to tolerably good players. Athletes on the piano would doubtless prefer such transcriptions as those by Liszt of Beethoven's symphonies; but such arrangements as those, masterly and effective as they are when properly rendered, make such large demands on the executant that their popularity must necessarily be limited. On the other hand, many transcriptions might be named which are so simple one might almost say so emasculated, that they present a mere caricature of the originals. Everything is sacrificed to the avoidance of difficulty. Herr Pauer has hit the happy mean between these two extremes; and while not requiring any extraordinary amount of executive power, his 'Gleanings' present a faithful reflection, as far as such was possible on the piano, of the original works. We have compared some of the numbers with the scores, and can therefore speak decidedly as to their fidelity, and as to the good taste with which the necessary modifications have been made."—*Monthly Musical Record*, Oct. 1st, 1874.

FRANZ SCHUBERT'S

HUNGARIAN MELODIES,

TRANSCRIBED FOR

PIANOFORTE SOLO,

BY

E. PAUER.

COMPLETE, 8s.; OR SINGLY—

No. 1. In C minor ... 3s.
2. In B flat ... 3s.
3. In C minor ... 2s.
4. In G minor ... 4s.
5. In G minor ... 4s.

"These are an arrangement of one of Schubert's finest and most characteristic works for piano duet, the 'Divertissement Hongrois,' founded on genuine Hungarian airs which Schubert heard during his residence with Count Esterhazy at Zelész. The original piece is very long, but as it consists of several distinct parts, Mr. Pauer has been fully justified in making five pieces of it. It was of course impossible to give with two hands the full effects intended by Schubert for four; but all the chief features of the music are preserved; and those pianists who have not the opportunity of duet-playing will be glad to make the acquaintance of the work as a solo. We should add that by playing through the series of five pieces consecutively the whole of the 'Divertissement' will be reproduced, excepting one episode of sixteen bars which is omitted in No. 4, as it was absolutely impossible to bring it within the reach of two hands."—*Monthly Musical Record*, Oct. 1st, 1874.

London: AUGENER & CO., 86, Newgate Street.

Digitized by Google

The Monthly Musical Record.

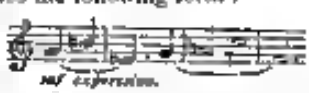
FEBRUARY 1, 1875.

LISZT'S "FEST KLÄNGE"

In anticipation of the but too rarely accorded opportunity—which Mr Walter Bache promises at his forthcoming concert of the 25th inst.—of hearing this interesting and remarkable work, it may not be amiss to offer a few words explanatory of its contents and intention to those of our readers who have not already heard it or who have not studied the score, with the view to enabling them the better to appreciate it, and there seems to be the more call for this, because it is a work by no means easily to be comprehended, either on a first hearing or even after reading the score.

Of Liszt's fourteen Symphonische Dichtungen, "Fest-Klänge" stands the seventh in the order of publication. As usual with Liszt, it consists of but a single movement. To the sticklers for orthodox and traditional forms it will be a consolation to learn that Liszt has here followed what is technically known to musicians as the "sonata" form, but from its frequent changes of key, time, and rhythm, and from the apparent introduction of a multiplicity of themes, arising from the frequent modification of its principal or first subject, it must be confessed, this is not easily discoverable. It is principally its sonata form that we hope to substantiate. The clue thereto rests mainly in the fact that the first thirteen pages of the work—though this is not indicated in the score—are to be regarded as an introduction, expository of the matter thereafter to be treated. The work, which claims for its tonic the normal key of C major, opens pompously with an *Entrata* (*allegro mosso con brio*) of some four-and-twenty bars, mainly consisting of fanfares for drums, trumpets, and other wind instruments, supported by broad-spread chords for the strings. Of these fanfare passages, the most prominent, and one which runs throughout the whole work, is the following:—

A repetition of this *Entrata* in its entirety, but this time a tone higher (D) brings us to the "first subject" which on this its first presentation (*andante sostenuto*, page 10 of the score), takes the following form:—



Here it is heard in E flat, but only transiently, for it quickly gives way to a charming little theme founded on the dominants of E minor and C major between which keys it oscillates, until, after a strepitous modification of this latter (*allegro mosso con brio*, p. 18), it brings us to the close of the introduction, and to the "first subject" proper which now takes quite a different shape, and a jubilant character—

From this point (p. 14) begins the first principal section of the work. Developed at length in C major, it modulates to E minor and after several repetitions of one of the fanfares of the introduction comes to a long pause on the A major chord. A subsidiary recitative like theme leads to the "second subject" (*allegro non troppo*, p. 27):—

To this succeed, after but too brief a treatment, yet two other themes of a more animated description before the close of the first section is reached. A double repetition of the fanfare passages of the *Entrata* with the omission of the introductory drum taps, and this time in the keys of E and C sharp, leads to the "Durchführung," or "working out" section. Starting in F minor, this confines itself to sundry modifications of the "first subject," which is subsequently treated in combination with the fanfare passages of the introduction, and the "second subject." We are at length brought back to the passage of the introduction which we have designated above as charming, and grounded upon the dominants of E minor and C major. From this point we find ourselves again on familiar ground and the repetition of the first grand section of the work is conducted in the usual manner, and with the usual change of keys. A well developed *coda*, formed out of material with which we have now been made familiar, brings the work to an end in a manner even more pompous and brilliant than that in which it began.

We feel that we have thus but inadequately described Liszt's work and that what we have written might more properly be regarded as calculated to assist those who take the score into their hands for the first time rather than as an aid to "hearers only." To complete our task, far many more quotations and musical illustrations would be required than we have space for; the best advice, therefore that we can offer our readers is to secure the proffered opportunity of hearing the work performed, but to familiarise themselves with it beforehand by carefully studying the score.

A few words seem due in respect to its poetical intent. It is to be regretted that in this instance Liszt has departed from his usual plan of prefacing his Symphonische Dichtungen with an explanatory programme. In so doing we cannot but think that he has reposed too much confidence in the intelligence and receptivity of his hearers. Whatever music may become in the future, it has by no means yet acquired that universality of language that has often been claimed for it. As Siegfried

acquired the faculty of understanding the song of birds, so perhaps, in process of time we or our descendants may come to regard music as an articulate language of the meaning of which there can be no doubt. At present it is far otherwise, and the impression which music makes upon us is determined in a great measure by our individual temperament, and by the degree of the imaginative faculty within us. In the case of the work under discussion Liszt seems to have regarded its appellation as a sufficient clue to its poetical meaning and generally speaking so it is, but to attempt to affix a definite meaning to each particular phrase or period, owing to the present indefiniteness of musical diction, would be utterly futile. Its appellation "Fest Klänge," which may be variously rendered into English as "Sounds of Festivity," or "Echoes or Reminiscences of a Festival," seems to convey all that is needful for an understanding of its general purport. The portrayal of a series of scenes in illustration of some grand national festival seems to us to have been Liszt's aim. In confirmation of this it may be briefly pointed out that the *Entrada*, which gives rise to strong feelings of expectation during each instance in the superposition of a tonic phrase upon the minor seventh of the key, may be regarded as a proclamation that the festival has begun and at the same time as indicative of the reception of the festive guests in procession. It is no carnival however that is represented, but a festival in celebration or commemoration of some great national event—perhaps the coronation of a king, or the restoration of a kingdom. Hence it is not all fun and frolic and hence the seriousness with which its leading subject is sometimes treated. There is no mistaking the lively and holiday-making character of the *allegro* which immediately follows the introductory matter. Contrasted with this is the tender recitative-like period leading to the "second subject," which may well stand for a love scene. We now seem transported to a ball room; the guests arrive by degrees, though at first they may appear somewhat stiff and formal, as the room fills the fun grows fast and furious. Later on, the "first subject" (now in A major *andante sostenuto*, p. 56) seems to take the form and character of a grand national anthem. For the rest, especially as Liszt seems so to have ordered it, it is best to leave each individual hearer to draw his own conclusions.

Objection has been taken to the work on the score of its fragmentary character, and apparent want of continuity. Regarded, however, as a succession of varied and quickly-passing scenes, this objection falls to the ground, and we should no more complain of it for this reason than we should find fault with Schumann's "Carnival Scenes" as being a series of detached pieces. Though less perfect, perhaps as a musical poem than either *Tasso* or *Orpheus*, its originality, the beauty of many of its ideas, the cleverness of its artistic construction, and its gorgeous instrumentation will go far to recommend it. It should be added that Liszt has published an alternative version of his work, which we cannot but think in part, perhaps, owes its existence to a desire on his part to lessen its fragmentary character, and impart to it greater continuity. This alternative version takes the form of a polonaise, and in both occurrences replaces the "second" subject and that immediately leading to it. Though it seems to us to gain in continuity of character, it is the original version that is generally preferred by those who know the work best, and which Mr. Bache has elected to perform.

THE OPERA IN LONDON.

TRANSLATED FROM "LES SOIRÉES DE L'ORCHESTRE," BY HECTOR BERLIOZ.

COMMEND me to the leaders of the London orchestras for knowing how to make good use of their time. It is the English alone who have brought the art of *rapid* musical study to a degree of splendour unknown in other countries. I cannot more highly praise the method they have adopted than by saying that it is exactly the opposite of the one used in Paris. On one side of the Channel it takes *ten months* to study a five-act opera and get it up on the stage, while on the other side *ten days* are enough. In London the most important point in the director of an opera house is the advertisement. If he has it well covered with celebrated names, if he has announced some celebrated work, or declared celebrated some obscure works of celebrated composers, enforcing this epithet with all the powers of the press, the feat is accomplished. But as the public is insatiable as regards covering, and as they are guided principally by curiosity, any player who wishes to win their favour must shuffle the cards very often. From that time rapid work is more thought of than good work—excessive speed must be obtained even though it be carried to an absurd extreme. The director knows well enough that the audience will never perceive any faults in the execution if they are adroitly disguised; that they will never think of discovering in a newly studied work the number done by the want of unison by the uncertainty of the whole company, by their coldness, by the want of light and shade by their rough playing, by the incorrect *tempi*, by their wrong interpretation of the composer's ideas. He counts sufficiently on the self conceit of the male singers to feel sure that they, being in a prominent position, will exert themselves in some superhuman manner to make a respectable appearance, in spite of the short time they may have to prepare. And as this is generally what happens it is considered sufficient. Nevertheless, there are occasions when in spite of their good will the most zealous actors cannot succeed. The first representation of the *Prophète* at Covent Garden will long be remembered, when Mario stopped short more than once from not having had time to learn his part. Therefore when the first performance of a new work is proposed them is no good saying "We don't know it, it doesn't get on; we must have three more weeks of study." For then the director will say, "Three weeks! you can't have three days—the performance will take place the day after to-morrow."—"But there is a grand chorus, the principal one in the whole opera, of which the singers have not tried a note. You don't expect them to invent or improvise it on the spot."—"Then leave out the chorus. There will always be music enough left."—"But is the distribution of the parts one has been forgotten, and now we have no one to take it."—"Give it to Madame X—— and let her learn it to-night."—"But Madame X—— has got her part already."—"Well, let

Digitized by Google

her change her dress and play two parts. Do you think I am going to hinder the progress of my theatre for such reasons? — But the orchestra have not rehearsed the ballet music."—"Then let them play it without rehearsal! Enough! let me hear no more objections. The new opera is announced for the day after to-morrow—every seat is taken—what more do you want?"

And these managers are always in a perfect fever, a *delirium tremens* named by the dread they are in of being distanced by their rivals, and also the urgent necessity of covering each day's enormous expenses, and from this state of things art and artists must necessarily suffer. The director of an opera house in London is like a man who carries a keg of gunpowder about with him, without being able to get rid of it and who is constantly being pursued by men with lighted torches. The wretched creature runs as fast as his legs can carry him—falls—gets up—leaps over ravines, fences, brooks, bogs—upsets every thing he meets, and would even trample under foot the bodies of his father and children if they opposed him.

These are unfortunately most melancholy but genuine, but what is more deplorable is, that in English theatres this brutal hurry which characterises all preparations for musical performances becomes a regular habit, and is even transformed by some people into a special talent and considered highly commendable. Says one manager: "We got up this opera in a fortnight"—'Ah! but we managed it in ten days," says another—"And a nice piece of work you have made of it," the author might say if he had been present. The examples sometimes quoted of successes of this sort have the effect of making one think at nothing—and show, besides, that contempt for careful execution, and indeed even for the bare necessaries in art is on the increase. During the short existence of the English Opera at Drury Lane in 1842, the manager whose répertoire was exhausted, and not knowing what saint in heaven to invoke in his difficulty, said one day to the director of the orchestra, "The only thing for us to do, is to give *Robert le Diable* on Wednesday next. We must therefore get it up in nine days"—"All right," was the answer, "and then we will rest on the seventh." "I suppose you have the English translation of this opera?"—"No, but that can be done in the twinkling of an eye"—"You have a copy of it?"—"No—but——"—"And the costumes?"—"No."—"Do the actors know the vocal part of their rôles, and have the chorus thoroughly mastered theirs?"—"No—no—no; no one knows anything. Nothing is prepared; but it simply must be done." The conductor kept his gravity—he saw that the poor man was losing or rather had lost his head. Would that he had only lost that! Another time this same manager wished to get up *Linda di Chamouni* for the stage, and the time he remembered to procure a translation of the libretto, so that a general rehearsal was announced, the actors and the chorus strange to say, having had time to study their parts sufficiently. The orchestra was assembled; the actors and chorus in their places; still there was a pause. "Well!" cried the stage-manager, "why don't you begin?"—"That is just what I want to do," replied the director, "but there is no music on the desks"—"Really that is incredible! I will send for it." He called the head of the copying department. "Ah, here you are—distribute the music to the orchestra"—"What music?"—"Why, my goodness, the music of *Linda di Chamouni*"—"But I haven't got it. I have had no orders to copy the orchestral parts of this work." Whereupon the musicians rose, in his delight, asking to be dismissed since it seemed that the manager had *only* forgotten to procure the *music* for this opera.

S. A. C.

THE PERFORMANCE OF MY FIRST MUSICAL WORK

BY J. C. LOBE.

THE world will be the richer by a great historical fact when I point out that at school I learnt nothing. Indeed on leaving school I brought nothing away with me but a superficial knowledge of Christianity, the names of a few Roman emperors (not a single German one), and a good many blue wheals on my left shoulder. When I review now what must have been taught me at school I am only the more convinced that all must have been swallowed up in the sea of forgetfulness. The blue wheals survived the longest. My teacher maintained that in them no within me pure metal lay concealed and that it could only be brought to light by proper means. Shortly before leaving school one of them made a last attempt to divine what was in me by the help of his magic wand, which consisted of a hazel rod, and with which he belaboured me unweariedly and perseveringly for at least a quarter of an hour. He produced nothing, however, but the said blue wheals. I have never thought of this without feeling vexed at the superstition of the teacher who trusted me entirely to the power of the rod. My father was still more vexed at the precious money that he had wasted on my schooling. His only consolation was that he still remained in debt for the greater part of it. To tell the truth the blame of all this can be laid to nothing but an old bagpipe which my grandfather used to play of an evening so beautifully, that, like the writing imp which, according to Jean Paul took possession of Siebenkas' soul, on the imp of sound coming out of the bagpipe laid its arm before mine, that for a long time it drove everything else away.

There is a climate in which all nourishment is turned into sugar; so in my case all mental element was turned into musical sounds; but not always into sweet ones as the account, which I am about to relate, of my first composition and its performance will clearly show.

I had made myself acquainted with all the then known works on the theory of music, from the definition of sound to the highest contrapuntal artifices, neither of which can be properly called music. Like the juggler who folds a single piece of paper into an endless variety of shapes, I could in an instant adapt any given theme into a hundred different musical forms modulating at will into the most distantly related keys. All the secrets and peculiarities of the different instruments I had learnt by inquiry from the performers themselves. In short, my head was bursting with theories and presumption.

The time had now come for me to astonish the world, by turning to some account the knowledge I had thus scraped together. A grand symphony was the least I could begin with. How proud I felt as leaf after leaf of the score became black with my thoughts! Such a work, thought I modestly to myself, has not been produced since the world began; nor had I the slightest suspicion of the dreadful possibility of its being otherwise.

My master work—a firework, as it turned out—was at last complete and the significant "fine" inscribed.

One day I took my score home well in the parts copied out to my teacher, the Capellmeister ——. He was fond of me and I of him. After turning over a few leaves of my score and smiling—for very little scholar's extraordinary talent whispered the demon of vanity into my ear—he said: "You will gain more by hearing what you have written than by anything I can tell you; your work must be performed—you shall hear it rehearsed to-morrow morning at nine o'clock." Was not he a good man? I could have thrown myself into the Danube for him! I felt myself so boiling over with love and gratitude

Digitized by Google

that I should doubtless have embraced him had not my feelings of reverence restrained me. "How can I thank you sufficiently?" said I; and my eyes beamed so with delight as I left the room, that he called out to me, laughing, not to be quite beside myself with joy. "How can I thank him sufficiently?" thought I; and with an overflowing heart I rushed from the room. On the stairs I met his beautiful little daughter, a child of thirteen, returning from school with her books under her arm. In an instant determining that she should be the recipient of my gratitude, I embraced her with both arms and imprinted on her cheek a hundred passionate kisses. It might have been more; I kissed very rapidly, for my gratitude knew no bounds. In the doorway I pressed my burning head with my hands, and as I looked back I saw the poor child slowly picking up her books, which my unexpected outburst of enthusiasm had scattered on the ground.

What I have just related was the culminating point of my joy. Like a courier bringing news of victory I flew through the streets, and made my way to the park on the outskirts of the town. Here I enjoyed my solitude among the many charms of a bright summer's day. I wandered along unconsciously under the shade of the trees, listening to the humming of the bees and the sighing of the breeze, and gazing at the flowers, till I came to a quiet seat hard by a cool and murmuring fountain. Here I seated myself, and remained there sweetly dreaming till the deepening shades of evening invited mankind to rest from toil. May they inspire sweet sleep to all! In the case of a composer whose work is to be performed on the morrow their [illegible] powers are thrown away. In bed he is a prey to sensations of joy and anxiety. There his bed becomes a full orchestra; he hears the scraping of the violins, the growling of the double-basses, the braying of the trumpets, the thundering of the drums. He hears an endless performance of his opus till at last from physical weariness and with a racking headache, towards morning he falls into a feverish slumber.

This was my "Eve." Would that the "Festival" had never succeeded it!

The rehearsal next morning was fixed for nine o'clock. Soon after seven I was already on my way to the theatre, though I had only a few steps to go. How interminable the time seemed! I took my watch out and followed with my eyes the motion of the hand for a quarter of an hour to make sure that it was going: the quarter of an hour lasted an age. How many ages must I endure till nine o'clock! I began to walk backwards and forwards from the theatre to the town gate. Now I was better contented, when I saw by my watch that another quarter of an hour had passed sooner whilst I was walking, than had the former when I was standing still. Then I went as far as the second gate, then to the third, and so forth, till I had made the round of all the gates, to pass the time which, when it was nearly up, I almost wished prolonged. I then began to experience a feeling of intense anxiety, which increased to such a pitch that my pulse beat like the blows of a hammer. I could no longer walk quietly; I flew along, and should most probably have worried myself into a fever, if my anxiety had not been brought to a close by the expiration of the time I had been trying so hard to while away.

At last the orchestra servant came and opened the doors of the theatre. I sneaked in after him like a thief, and as timorously as a mouse concealed myself in the darkest corner of the least conspicuous box. The silence appeared awful. I heard nothing but the beating of my own heart. It was not the kind of fear which a schoolboy feels when his private hoard of sweetmeats is discovered, nor that of the malefactor on beholding the fatal machine that is about to put an end to his existence. It was an ecstatic sensation, full of expectation, more like that which a young girl feels on her first appearance in a ballroom, when she is in doubt whether she will get partners or remain sitting the whole evening.

One after another the musicians entered, the lamps were lit and they began to tune their instruments. The band parts—*my* band parts!—were distributed, and the conductor took his place at his desk. Then followed a moment of silence when the tuning ceased and he raised his bâton. At its fall it will begin—It began!—Great heavens, what do I hear? Is that my beautiful work?—I could recognise no trace or colouring of the picture I had imagined to myself. The instruments intended to represent soft shades stood out as dazzling lights, and the ideas which in the score seemed to smile kindly at me became in the performance hideous masks. In a word it resulted in nothing less than a furious, screaming, squeaking, blustering, meaningless babel of noise from all the instruments. Each instrument made merry in its own mad way, wholly unconcerned as to what the others were doing; and as if that were not enough, the whole orchestra, breaking out into fiendish laughter, scraped and blew with all their might, in order the more to bring out and make apparent the worthlessness of my bungling work.

No one can have experienced greater anguish than I, as I sat in my corner, racked with fever—one moment burning with heat, another shivering with cold. If a stream had flowed by me, I should gladly have drowned myself, my torture, and my disgrace therein. At the conclusion of the first movement of my horrible work, the conductor turning round called to me by name. Perhaps he wished to ask whether a hearing of the first movement was enough for me. I let him call and hid myself without giving him an answer. I became the laughing stock of the whole orchestra, which now began to disperse. The servant put out the lights. I saw that he was about to lock up the theatre, but I would not come out of my hiding place. He took his departure, leaving me locked up a prisoner. After brooding over my sadness for several hours, I escaped through a window, and through the most unfrequented byways sneaked home, and threw myself on my bed in a delirious fever. I thought in the morning I had got up a great man, and now I lay down, I felt of as little account as the youngest child. From henceforth I determined never to write another note. I cannot say, however, that I have kept my word.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *January*, 1875.

ALTHOUGH *Der Rose Pilgerfahrt* does not occupy the first place amongst Robert Schumann's works for chorus and orchestra, yet this composition of the immortal master contains so many charms and real beauties, that we looked forward to its performance at the ninth Gewandhaus Concert with great interest. This interest was the greater as this performance promised to be a very excellent one, on account of the soloists who were to assist. Our expectations have been partially realised, and we must pronounce the performance of the whole work to be one of the most excellent ones which we have ever attended. Mme. Schumann-Regan undertook the

Digitized by Google

part of Rose, Frl. Marie Gutschbach the other soprano solo, and Frl. Fides Keller the solo alto. Herr Candidus, Court opera singer from Hanover sang the tenor and Messrs. Gura and Ress the deep parts. These excellent solo singers were worthily supported by the chorus and orchestra, and it was evident that all rendered their difficult task with love and devotion. As regards the music the work, so far as the text book permits it to impress us favourably. But the text book this flower takes from the unhealthy atmosphere of a lyrical hothouse, this surreal poetry by Herr Moritz Horn has prevented even Robert Schumann's powerful genius from producing anything really grand. It requires that the words of poetry often hinders the real enjoyment of Schumann's music, for even his superior powers of invention could not everywhere succeed in covering the weakness of the text. Let us take a glance at some of the many psychological untruths told with great audacity in this fairy tale. The beautiful Rose-child, but just sprung from the bosom of Nature, begins its human career with a monstrous lie. It tells false of its beloved dead ones, and proves itself to be the opposite of everything natural. The marriage of the Rose, after becoming a wife, ends with another gross lie. The young mother leaves her child asleep to run errands, and her beloved husband, with the words, "Mehr ward der Erde Seligkeit nach dieser giebt sie keine Freud" (Earth's bliss was more bitter if no other joy can come.) And later she says, "Ich scheide ohne Schmerz und Weh, weil ich ins Glück von hinnen geh." (I part without pain or sorrow for I go happily hence.) It is really amusing to see with what an innate selfishness this calculating Rose separates herself from all natural ties, merely that she may not learn to know the reverse of the medal. As a reward for this exemplary and virtuous course of life which ends in self destruction, Horn's Rose is called to heaven by choruses of angels.

Every one knows what Schumann has made of this text. Wherever there was ground to take in the needs, the fresh flowers of Schumann's genius sprung up with cheerful healthy and luxuriant vigour. Where true and natural sentiment is to be found in the poem, Schumann seizes the subject and elevates, improves, and invests the indifferent material in an admirable manner. The first number of the work, although in essence lyric is an extremely charming spring song. The mezzo-soprano Romance No. 8 is grander, and has a deeply touching effect. In the second part, the duet, "Zwischen grünen Bäumen schaut der Müllers Hexe" the miller's chorus, with accompaniment of horns and trombones, the duet "Er Müller, liebe Mühle," and the choruses, Nos. 21 and 22 are all fine and beautiful productions of Schumann's muse. But of course Horn's poem offered to the master neither the richness nor the depth of Moore's "Paradise and the Peri," and the powerful recitatives that Schumann received from this noble gem of real poetry, was entirely wanting in *Der Rose Pilgerfahrt*.

The fourth Chamber music Concert at the Gewandhaus produced Schubert's first quartett in A minor (Op. 29), but not in a very perfect manner. It seemed to us that Herr Schradieck, who on this occasion played the first violin, took almost all the *tempi* somewhat too fast. On the other hand the performance of Mendelssohn's Romance quartett for pianoforte and string instruments (Op. 3) with Herr Reinecke at the pianoforte was very successful. The quartett for two violins, two violas and violoncello, in F major, by Rubinstein (Op. 59), was new to us and contains various beauties, but is not a work of great importance.

The tenth Gewandhaus Concert took place on New Year's Day. Unfortunately we were prevented from attending. The principal performances at this concert were those of Mme. and Herr Joachim. We are told that their performance elicited the most enthusiastic applause. The concert was opened with a Christmas motett for mixed chorus by Volkmann said to have been beautifully sung by the St. Thomas Choir, under the direction of Professor Richter. Volkmann's compositions also spoken very highly of. The evening concluded with Mozart's C major symphony ("Jupiter"), with the fugue.

The eleventh Gewandhaus Concert brought us a new symphony for full orchestra, by Carl Reinecke. This work pleased us immensely and shows from beginning to end the experienced and learned musician, who is familiar with the means and manner of correctly expressing his ideas. If we arrange the separate movements according to their musical importance and to the value of their ingenious contents, we must decidedly award the prize to the first movement (in C minor). It is a thoroughly fine piece of music, a real effusion of phantasy, rich in melodious pictures and characteristic musical thoughts. Second to this, the finale, on a whole, in all the greatest interest although the middle movements, the scherzo and intermezzo, are also full of spirited, striking and successful points. The symphony has a particular advantage in the unity of mood of the different movements. One feels that the whole is but one and the same effusion. We might say that the whole bears a Northern colouring, such as we have noticed in some works of Gade, in Mendelssohn's A minor symphony, &c. We do not imply that Reinecke has in any way imitated any of the above works; on the contrary the spirited contents of Reinecke's symphony have something particularly charming and original about them. The themes are grand and noble, and the whole construction is in a true symphonic style, whilst the orchestration is done with that skill which the experienced Capellmeister, familiar with orchestral means and their effects, knows so well how to apply.

The other orchestral performances on the same evening were Beethoven's overture to *Leonore* (No. 3), the minuet, in canon form, by Grimm, for string instruments, and Schumann's fine little symphony called "Overture, Scherzo, and Finale." All these works had been well rehearsed, and were capitally played. Between these works Frl. Marie Gutschbach (from the Leipzig Opera) sang the well-known soprano aria, "Das Täubchen klagt auf schwankem Zweig" (As when the dove laments her love), from Handel's *Acis and Galatea*, and songs by Brahms, Schumann and Franz. Frl. Marie Gutschbach is not yet a great singer; she, however, possesses an agreeable and sympathetic voice, and sings with musical feeling and understanding. If she makes use of the present good opportunity offered to her of improving herself by taking Mmes. Schimon Regan and Peschka Leutner as models, we feel inclined to predict her a brilliant future. Her performances at the eleventh concert were in many respects very good and were received with great approbation.

MUSIC IN BERLIN.

BERLIN, *Jan. 19th*, 1875.

IT may interest some of the readers of the MONTHLY MUSICAL RECORD, to have some account of a performance which has just taken place here of one of the latest and most remarkable of Brahms's works—viz. the *Triumphlied* (Op. 55). This composition was written to celebrate the victory in the late war; the score bears the date 1872. It has been observed that even the greatest composers are commonly unable to produce their best when called upon

to write to order in celebration of some particular occasion. But there is a difference between writing to order, and being so filled with a sense of the importance and grandeur of an event, that the impulse to express that sense becomes irresistible; and if a judgment can be formed from the character of the work, the latter is the case with the *Triumphlied*. Furthermore, Brahms has avoided the temptation to make any special reference to the event which called forth his hymn of triumph. The words are of general application, and might be sung anywhere without giving offence. They are taken from the Revelation, chap. xix., and consist of portions of the 1st and 2nd, 5th, 6th, 7th, 11th, 15th, and 16th verses. They are sung by double chorus with accompaniment of full orchestra, and organ *ad libitum*. The work falls into three parts. The first part (portions of the 1st and 2nd verses) opens with the first three notes of the melody which in Germany is sung to the words "Heil dir im Siegerkranz," better known to Englishmen as the melody of our National Anthem. These three notes form a characteristic feature in the first chorus, and appear constantly throughout the movement. This "allusion"—if it may be so called—may perhaps seem unintelligible in theory, but it is amply justified by the use which Brahms makes of it. That it is an allusion and not a mere coincidence is proved by the fact that the phrase which immediately follows the three notes just suggests the notes that follow in the melody. Another striking passage in the first movement is the long pedal point towards the close. Those who are familiar with the famous pedal point in the Requiem will be inclined to think that this is an effect of which the composer is particularly fond. The second movement comprises parts of verses 5, 6, and 7. The legal passage "For the Lord God omnipotent reigneth" is perhaps one of the finest in the whole work. The theme is remarkably simple and majestic, being built on the ascending notes of the scale and the intervals of the common chord. This is followed by a graceful flowing melody of the kind which Mendelssohn delighted in, to the words of the 7th verse, "Let us be glad and rejoice, and give honour to Him." The third movement begins with a bar tone solo—"And I saw heaven opened" &c. (verse 11), the chorus repeating the words after the speaker. The passage "And He treadeth the winepress," &c. (verse 15), in its simplicity of theme and legal treatment resembles the passage "For the Lord God omnipotent reigneth" in the second movement. The conclusion "King of kings and Lord of lords" seems almost to be an echo, though in no sense a plagiarism, from the Hallelujah chorus in the *Messiah*.

Throughout the work the manner of Handel appears to have fallen on the composer, the simplicity, tunefulness, and "Volksmässigkeit" (popularity in the best sense of the word) are all Handelian. It is to be hoped that it will not be long before an English audience has an opportunity of hearing this great work. It may be added that an English version is given below the German text, so that the work might be performed in England without difficulty.

The *Triumphlied*, which was given under the direction of Herr Stockhausen, was followed by Beethoven's Choral Symphony—a combination which is as honourable to the living composer as it is suggestive of the affinity between the two.

C. B. H.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *January 12th* 1875.

THOUGH we have had many concerts, little of particular interest has taken place since my last report. The virtuosi Joachim and Mehlig are just coming on the arena, the Wagner concert having been postponed for some weeks. We have first to view the Philharmonica, the third and fourth concerts with three overtures, the *Hebrides* a brilliant concert overture by L. Grill, and the *Faust* overture by Wagner, a chef d'œuvre of execution by our orchestra. Herr Grün, who performed Beethoven's concerto, has technical skill, but is wanting in fervour, warmth, and full tone. Frl. Anna Mehlig played Rubinstein's fourth concerto finally, without reaching the vigour of the composer himself. A prelude and fugue by Bach was arranged and intermixed somewhat arbitrarily with a minuet by Abert, in an effeminate modern manner. The symphonies have been that in C minor by Mozart and Beethoven's No. 8. The second concert of the Musikverein was also filled up by Joachim, played after an absence of seven years. The great virtuoso was enthusiastically received, and showed himself again to be the first living master of his instrument. He performed his Hungarian concerto, and a sombre and dry fantasia by Schumann. Frau Joachim likewise much honoured took the alto part in Brahms' *Rhapsodie*, one of his noblest compositions. And noble was the performance of Frau Joachim, every note a pearl. The concert opened with Mendelssohn's overture to the *Hochzeit des Camacho*, a pleasing work which has just left the press. The concert finished with the Pfingst cantate "O ewiges Feuer" by Bruch, which can be ranked among his best works. And again Frau Joachim sang the alto aria, "Wohl euch," singing in a real artistic style. In the first concert of the Männergesang Verein Frl. Gabrielle Kranas, prima donna of the Grand Opera in Paris, sang two Lieder, and the *Fidelio* aria. The lady is a Viennese, and was once engaged in our Opera. She is very musical, but her voice has suffered much from over fatigue, and effects now a constant tremolo. She was nevertheless very much applauded. Three choruses from a melodrama, *Die Zauberharfe* by Schubert, were performed for the first time, but only the second, for female voices, a soft lullaby, was really worth the performing. The pianist Herr Rafael Joseffy (not Toreffy as printed last month) gave another concert with a very artistic programme, and merits the warm reception he received. The same can be said of Herr Adolph Wallnöfer, a minnesinger; he is a young artist who shows good method, sympathetic voice, good pronunciation, and pure intonation, and will certainly make a good career. As composer he gave in his concert also one of his Lieder, "Dort unter'm Lindenbaum," a short but melodious piece, which was redemanded. Professor Door has opened three trio-soirées, with interesting programmes and new compositions by Saint-Saëns, Bocchérini, Herzogenberg, Brull, Goldmark, and Edward Grieg. The third quartett evening by Hellmesberger, was (except a quartett by Herbeck) devoted to Beethoven (Dec. 17th) with trio, Op. 97, and quartett, Op. 135. Once more we shall hear on the 15th the Rheinberger trios—to-day the 12th is the concert of Frl. Mehlig and to-morrow evening the concert by Joachim. Both have excellent programmes, Frl. Mehlig performing with Frau Menter, Liszt's "Concert Pathétique" for two pianos, Herr Joachim is assisted by Frau Joachim and Brahms. It will be a brilliant concert; no sooner announced than all the stalls were sold. A few days after we Sunday next Joachim and Frau will perform at the Philharmonic concert, so we have to go through a well filled week.

The theatres fight against the very hard times. To begin with the unhappy Theater an der Wien was at a loss, from the sickness of the directress Frl. Geistinger, who, having now recovered, will play in the new operetta, *Madame l'Archiduc* (*Madame Herzog*), by Offenbach.

The Ceri-theater brings out as a pendant of *Angot* the new operette *Giroflé-Girofla* by the same composer, who was here himself and enthusiastically received. To such a lamentable, who knows how to write such merry music, the public found no end in applause. The *mise-en scène* of the operette is rich and tasteful as the manager, Herr Jauner, knows well the requirements of the people. It is said that M. Lecocq said that he had now for the first time really seen *Angot*. The Komische Oper young as it is, has already a troubled history. The recently mentioned union with the Strampfer theater was a still-born enterprise. The next sensational news is the following:—The Theatre will be bought and adjusted to serve as Hoftheater (the union of the Burgtheater playing there) and the new theatre once built, the Komische Oper will become annexed to the Hofoper for minor operas—real 'opéras comiques.' Meantime the theatre is still in action, and trying its best to exist. There were performed during the last weeks the operettas *Don Cesar von Bazan*, *Der Waffenschmied*, *Meurer und Schlosser*, *Die Bruder Schratzer*—the last-named by Lortzing, often repeated and well represented. The favourite basso Herr Kindermann, from Munich, is about to sing again as Gast a few times. Also *Midsummer Night's Dream* was often repeated as well as some other plays. *La Haine*, by Sardou, is in preparation.

The Hofopet is busily engaged in bringing out the two new operas by Goldmark and Götz. Frau Lucca having performed Margarette and Salus with great applause (if not general approbation), began a new series of Gastspiele and Frau Ehnn, the rival of Frau Lucca is again in the fighting-field. The two yearly concerts in Christmas week brought us the first hearing of Byron's *Manfred* (Hans Leo Imsky from the Burgtheater) with Schumann's music, and for the first time, as dramatic representation with scenery. It was carefully done, Herbeck in the orchestra conducting, and the interest so general as to fill the house. The second evening was a miscellaneous single acts from *Jessonda*, *Titus*, *Der Blitz* (*L'Eclair*), the fragment of *Loreley*, by Mendelssohn—all in concert toilette—a very bad idea, and only the fourth act of *Fevorite* in costume, and sung in Italian. Frau Lucca as Leonore was very dramatic in acting and singing, and Herren Adams and Rokitansky also praiseworthy. The ballerina, Frl. Rita Sangalli, danced for the first time before going to Pesth, her place being taken by Frl. Bureau from Milan, a dancer of great agility, but having passed her youthful age (in the best of all well experienced ballet visitors). The operas performed since the 12th of December here been the following:—*Don Sebastian*, *L'Africaine* (twice), *Freischutz*, *Faust* (twice), *Lucrezia Borgia*, *Lohengrin* (twice), *Stumme von Portici*, *Hans Heiling*, *Romeo und Julia*, *Dinorah*, *Aida*, *Oberon*, *Der Schwarze Domino*, *Hugenotten*, *Tell*, *Troubadour*, *Fra Diavolo*, *Maskenball*, *Entführung aus dem Serail*, *Zauberflöte*.

Correspondence.

THE WORKS OF CHOPIN

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—The writer of the article on Chopin in your last number is of opinion that this composer has been much neglected and accounts for this by the *outre* character of the works, and the technical difficulties in the way of their performance. Surely any one would accuse the Beethoven sonatas of being neglected and yet are not some of these (especially those belonging to the third period) rather *outré*, and to some extent encumbered with technical difficulties?

The real fact is this—that Chopin confined himself to writing for one instrument, and (with few exceptions) in the minor and less important forms of art. His works, therefore, cannot have the same general interest and attraction as those of Haydn, Mozart, and Beethoven. Again, the technical difficulties still further limit the class for whom his works have interest—those players who cannot grapple with the difficulties of his pieces are forced to neglect them whilst those who can, do play, study, and admire them. Chopin is therefore less prominent than the composers above mentioned, but not neglected.

The consideration of the form of a musical piece must not (says the writer further on) bias our feeling and judgment as to the ideal beauty, but may assist in it. Now in a piece of music there are two things to be considered, 1st, the ideas, and 2nd, the treatment of those ideas, *by which the form is determined*. The beauty of a piece is as much in the treatment of the ideas as in the ideas themselves—in fact sometimes more in the former than in the latter. A subject comparatively uninteresting may by development, become interesting—here the beauty is in the treatment or form. Again a subject interesting in itself may by development become more interesting, the latent beauty of the ideas unfolding themselves and becoming gradually visible—here the beauty is as much in the treatment or form as in the subject. Also, on the value of the ideas depends the form. These being thus intimately connected, they must both be taken into consideration in forming an opinion of a piece.

There is a class of music to which we apply the epithets *pleasing*, *elegant*, *charming*, which, though good in its way, has but little in common with the higher forms of art. Music of this description owes its power of pleasing generally to novelty of some kind, whether of melody, harmony, or rhythm. This charm is at best evanescent, and unless most piquant and original, soon loses its interest even if it do not become absolutely distasteful. Now on such a slight and delicate foundation only a superstructure of the lightest can be erected. Thematic development with all the varied resources of counterpoint, canon and fugue, are here out of place—the tender plant would be crushed. It requires most careful nurture, delicate changes of harmony, graceful imagery, fantastic modulations, ornaments of every kind, fanciful changes of tempo, and, by these *art-factal* means, will live a short life, fragrant and lovely and then droop and die.

There is one feature about this class of music which, to my mind, proves its inferiority to the high forms of classical music. On paper it is a dead letter. It requires the aid of the executant to give it life. It is therefore material, and appeals to the senses, whereas the sonatas and symphonies of Beethoven can be *read* and enjoyed because they appeal to the heart and intellect.

Of the class of music I have just been describing, Chopin was the most distinguished representative. His music tinged with Polish nationality as your contributor truly observes) is full of sentiment, often even becoming sentimental, full of originality, often being unnatural, full of simplicity without a trace of commonness. His best works were cast in simple moulds, not by mere chance or accident but because Chopin knew exactly the forms or form best suited to his ideas. The most enthusiastic admirer of his music cannot say a word too much of the wonderfully delicate and appropriate workmanship with which he develops his ideas. We seem for a while transported to fairyland, and to see the denizens of that region sporting and skipping about. But I am not going to write a rhapsody on Chopin, and therefore return to my argument, observing that as Chopin is the representative of a class of music not very different in its character and aim from that of the great classical masters, it is impossible to compare Chopin with Beethoven, with a view to determine their respective merits.

One word in conclusion respecting the assertion that Beethoven's works form the complement of a school, while those of Chopin foreshadow a new one." The statement concerning Beethoven will scarcely satisfy those who, like Wagner and his disciples, look on the Ninth Symphony as the starting point of a new school. But the statement concerning Chopin more immediately concerns us, and we think that he cannot in any way be considered as the founder of a school. Any attempt to imitate his manner would degenerate at once into an offensive mannerism.—Yours, &c.

J. S. SHEDLOCK.

Reviews.

Oberon. Romantische Oper. Von CARL MARIA VON WEBER. Partitur. Berlin: Schlesinger.

It is somewhat surprising that the full score of so great and so popular a work as Weber's *Oberon* should just be published for the first time. The full score of the *Freischütz* has been in print for

Digitized by Google

many years, that of *Euryanthe* was issued in 1860, and now the series of the three great operas of the immortal master is completed by the publication of his Vocal Score. It would be superfluous to analyse music so widely known as that of *Oberon*; our present intention is rather to direct the notice of our readers to one or two points of the instrumentation. It is interesting to note how as much of Weber's three great masterpieces has a different subject-matter so is each the orchestration is different in character. In the *Freischütz* we have a presentiment of German peasant-life, with the supernatural as a background. In *Euryanthe* we had the romance of the age of chivalry (the time of action of this opera is given in the score as A.D. 1080) while in *Oberon* it is the fairy element that predominates. In this last work therefore we find Weber inventing combinations of tone which he had not employed in his earlier works. As instances of this may be named the scoring of the opening chorus, "Light as fairy foot can fall," a most delicate piece of instrumentation, or the whole of the scene between Puck and the Fairies in the second act. The chorus "We are here" (p. 108 of the score) would seem to have been not without influence on Mendelssohn when writing his choruses of Elves-spirits in his *Loreley* finale. On the other hand it is only fair to acquit the younger composer of any plagiarism on account of a striking resemblance which exists between a well-known passage near the end of the *Midsummer Night's Dream* overture and a phrase in the Mermaid's song in the second finale of the present opera. We have been at some trouble to investigate this point, and find that while Mendelssohn's overture was composed in the summer of 1826, *Oberon* was never played in Germany at all till December of the same year, and not in Berlin where Mendelssohn then resided, till 1828. The passage in question is evidently a thematic alteration of the theme of the first *fortissimo*, and its resemblance, in its modified form, to Weber's phrase is one of those curious coincidences, many of which are familiar to musicians.

To return however to the score. The instrumentation of the Mermaid's song is most beautiful, and is certainly one effect not to be met with, so far as we are aware, in any other existing score. A solo violin without the mute plays throughout in unison with all the other first violins *con sordini*, thus producing a very novel tone-colouring. Very charming also is the ending of the Mermaids' chorus, which ends the second act.

Weber is no less happy in suppressing than in employing his instruments. In accompanying his solo voices he never overwhelms them, and in many of his songs only a few of the wind instruments are used at all. The melodramatic music found from time to time in the work is mostly given to a few wind instruments, while Huon's prayer "Rulers of this awful hour" (composed for Braham), is accompanied only by two violas and two violoncellos. The whole score of the opera is a perfect mine of enjoyment to students, and will well repay careful study.

Esther: an Oratorio in Vocal Score. By G. F. HANDEL. Novello, Ewer & Co.

Novello's well-known octavo editions of the most popular of Handel's oratorios—such as the *Messiah*, *Israel in Egypt*, *Judas Maccabæus* and *Samson*—have been for many years before the public. It is only recently however that the enterprising firm has turned its attention to the less familiar, though hardly less beautiful, oratorios of the great Saxon which have too long been only procurable either in the old score-edition or at a cost which precluded the possibility of a general acquaintance with them. Messrs. Novello, Ewer, & Co. have recently issued cheap editions of *Belshazzar*, *Theodora*, and *Susanna*, and they have now added *Esther* to the list. The addition is an acceptable one, because although *Esther* is by no means equal to the rest of Handel's later oratorios it must ever possess peculiar interest as an artist's first essay in a species of composition which he made peculiarly his own. Several of the movements (as was pointed out by Mr. Prout some two years ago in these columns) are taken from Handel's *Passion of Christ*, composed about four years previously. The choral portions are as a whole, decidedly inferior to the solos in the present work. It was not until twelve years later in *Deborah* that the old giant seems to have become conscious of his strength in this direction. *Esther* nevertheless contains many of Handel's finest choruses in. He comes to end our woes. Many of the songs are in their composer's best style. Perhaps the gem of the whole work is the tenor air "O beauteous queen." The evil in oratorio is full of interest, especially from its historical point of view; and the name of Handel is such a household word in this country that the re-publication of any of his works is sure to meet with a ready sale. We hope that Messrs. Novello, Ewer & Co. will add to the obligation under which they have already laid musicians, by completing the cheap series of oratorios. Several very fine works are still inaccessible, such as *Athalia*, *Time and Truth*, *Alexander Balus* and *Joseph*, to say nothing of such secular works as *Hercules* and *Semele* which fully deserve a place in the series.

My Spirit was in heaviness. O Light everlasting. God's time is the best. Sacred Cantatas. By J. SEBASTIAN BACH. Vocal Scores. Novello, Ewer & Co.

Of the enormous number of "Kirchen-Cantaten" by Bach which are in existence (little in his biography enumerates and—but a very small part are known even to musicians, and it would not be too much to say but not one is at present familiar to the general public. Nearly five years have elapsed since the publication of Bach's works, issued by the German Bach Society, which has been in progress for more than twenty years and will not, at its present rate, be completed in the lifetime of any of its subscribers. These cantatas are however probably not well known to more than even a small fraction of those musicians who possess them, and a few words as to their general form may therefore be interesting. The "Kirchen Cantate" is a species of composition to which we have no exact equivalent in this country. It may be described as an anthem with orchestral accompaniments. Its length and the order of its movements vary according to circumstances. Thus of the cantatas now before us "My spirit was in heaviness" contains eleven numbers, while "O Light everlasting" has only five, and in "God's time is the best" the movements are continuous, one leading into another throughout. One special feature of these cantatas is the importance given to the choral which as many of our readers are aware does not occupy a totally different position in Germany to that held by its analogue, the psalm tune, in this country. In Germany every hymn has its proper melody to which it is always sung, and hence these old tunes possess associations which are not to be found in our English psalmody except in special instances—such for example, as the 100th Psalm, or Tallis's "Canon." These associations Bach frequently uses to the happiest account, though much of their force would necessarily be lost in performance in this country. To give one example from the present works: in the cantata "God's time is the best" (one of Bach's finest by the way), while she bass solo sings the words, "Thou shalt be with me to-day in Paradise," the old chorus enters with the old choral, "In joy and peace I pass away" ("Mit Fried und Freud ich fahr dahin") Luther's paraphrase of Simeon's "Nunc Dimittis," and the two movements are carried on together. A German audience knowing the hymn would at once appreciate the allusion, and feel its appropriateness; an English public would see nothing in it beyond any clever piece of counterpoint.

We have not space to enter into details as to these three works, each of which might well occupy a separate article. Suffice it to say that all are full of musical interest, the choruses being with hardly an exception in Bach's finest style while some of the songs are of a rare and flowing beauty which will not a little surprise those who are accustomed to think of the old master as a kind of inaccurate fugue. Especially may be commended in this respect the two airs, "Sighing, weeping" and "Fast my bitter tears are flowing," from "My spirit was in heaviness;" and the lovely alto song, "Rejoice, ye souls," in "O Light everlasting." A very curious example of a musical coincidence is to be found between the theme of the chorus "My spirit was in heaviness" composed in 1714 and of Handel's "The flocks shall leave the mountains," in *Acis and Galatea*, written about 14 years later. Not only are the notes of the theme and the key of the pieces identical, but the resemblance extends even to the imitation in the second; yet it is morally impossible that Handel could ever have seen Bach's score, which was published for the first time some fifteen years since by the German Bach Society.

The English version of all the cantatas has been adapted with great skill by the Rev. J. Troutbeck, M.A. The spirit of the original text has been carefully preserved, and the translator could hardly have better acquitted himself of his task. It is to be hoped that the present publication may induce musicians and amateurs to make the acquaintance of these admirable works.

Album of Songs. By ROBERT SCHUMANN. Transposed Edition.
Phantasiestücke Op. 12. By ROBERT SCHUMANN. Octavo Edition.
Novelletten Op. 21. By ROBERT SCHUMANN. Octavo Edition. Augener & Co.

THE present works, being all reprints, will require only a few words of notice. The "Album of Songs" was reviewed in these columns at the time of the appearance of the original edition in 1841. The contents of the present volume are identical with those of its predecessor, but are given in keys suitable for an alto or bass

voice. The transposition has been judiciously effected with due regard to the average range of voices. In some cases the pitch is lowered a third, in others only one note and one song "The Two Grenadiers," which originally lies rather low as a tenor, is not transposed at all. The present edition will undoubtedly be acceptable to those for whom the ordinary version is unsuited.

The "Phantasiestücke," and the "Novelletten" are both well known as comprising some of the finest of Schumann's pianoforte pieces. The present reprint from the first and second volumes respectively of his complete pianoforte works, though certainly to render them still more widely known it only for the fact that each is published at a price less than that which has been hitherto asked for some of the single numbers. The type, though small is beautifully distinct, and the works are under the competent editorship of Herr Pauer.

Il Seraglio Opera. By W. A. MOZART. *Ernani* Opera. By GIUSEPPE VERDI. Vocal Scores. Novello, Ewer & Co.

THE above form the most recent additions to Messrs. Novello, Ewer & Co.'s cheap series of operas. Mozart's charming *Seraglio* (*Die Entführung aus dem Serail*) is so much less known than it deserves to be, that its publication in this cheap form will be a boon to amateurs. In addition to the original texts—German & Mozart's opera, Italian in Verdi's—English adaptations, which are very well done, are given that to the former work being by the Rev. J. Troutbeck, and that of the latter by Mme. Natalia Macfarren. A specially commendable feature of the present edition is that in the pianoforte accompaniment full indications of the orchestral notes are given. These are particularly useful in such a case as that of *Ernani*, the full worth of which is not easily ascertained but notes of the instrumental use ought to be invariably given in arrangements such as these, for the guidance of those who are unable to read scores. We are glad to observe that this plan is more generally pursued than was the case some few years ago, and trust that its adoption will soon become universal.

The Musical Directory Annual, and Almanack for 1875. Rudall, Carte, & Co.

THIS useful little manual has now reached its twenty-third issue, and the present volume contains one or two new features which will certainly add to its value. Foremost among these is a classified list of orchestral performers in London, which will be found very serviceable to those who have to organise instrumental concerts. The lists of the various departments of music trades is also more complete than in previous years. The Directory also contains a large quantity of miscellaneous information, a well-written review of the past year, obituary notices, &c. Of course in a work of this kind some mistakes are likely to occur, especially as musicians are not always particular about notifying change of address to the publishers' offices, and we have met with one or two mistakes in the list of London professors, but these are exceptional, and the work is one the general utility of which, to those connected with the musical profession, can hardly be over-estimated.

THEORETICAL WORKS.

A Treatise on Musical Statics. An attempt to show the bearing of the most recent Discoveries in Acoustics on Chords, Discords, Transitions, Modulations, and Tuning, as used by Modern Musicians. By JOHN CURWEN. London: Tonic Sol-Fa Agency.

Time and Tune in the Elementary School. A New Method of Teaching Vocal Music. By JOHN HULLAH. Longmans.

The Philosophy of Voice. By CHARLES LUNN. Baillière, Tindal & Cox.

We have included the three works above-named in one article less because of any connection between them, than because the limits of our space preclude our giving more than a very brief notice of their contents. The "Treatise on Musical Statics" is an attempt, and a very successful one, to popularise (we presume chiefly for Tonic Sol-Faists) the results of the recent investigations in acoustics of Professor Helmholtz, Professor Tyndall, and Mr. Sedley Taylor. It is a reprint, whether *verbatim* or not is not stated, of the course of Ewing Lectures given by Mr. Curwen at Anderson's University, Glasgow, during the Session 1866—7. The contents will be best indicated by the headings of the chapters. These are 1. Sound, impulses, and what they teach. 2. Concordances, and what they teach. 3. Partials, and what they teach. 4. Differentials, and what they teach. 5. Beats, and what they teach. 6. Statics and Æsthetics—the Border-land. 7. Just Intonation versus Temperament." These subjects are treated with considerable laliness, and with much clearness. The only drawback to the general usefulness of the work is that in order readily to understand it, it is needful to be familiar not merely with the Tonic Sol Fa notation, but also with the nomenclature adopted by its teachers in their system of harmony. Such names for the various positions of the common chord, to quote one example as "right-three-six," "right-three-six," "left three-four," "three-in-five," &c. though perfectly intelligible to Tonic Sol-Faists, would undoubtedly puzzle average students, or if not would at least considerably impede their progress by making them stop to calculate out each separate chord in order to understand what they were reading.

Mr. Hullah's new manual of singing is the result of more than thirty years' experience in the working of the earlier book—Wilhem's Method of Teaching Singing—with which his name has been so long associated. In his preface he tells us that his first idea was to publish merely a revised edition of the former work, but that he found so much alteration and addition advisable, that an entirely new treatise was the result. He then goes into the often debated question of the relative advantages of the fixed and movable *Do*. Into this discussion we do not propose to enter now, but ought to remark in passing that Mr. Hullah has through an oversight on p. 8, unintentionally misrepresented the Tonic Sol Fa system, and charged it with an inconsistency which does not exist. Speaking of the Sol-Fa nomenclature of the minor mode, he says, "Here the Tonic is called *La* and the leading note is *Si*, so that *Si*, *which the student has so far been taught and is still taught* [the italics are our own] is associated with the major second above *La* and the minor second below *Do*, he is now told to associate with the minor second below the former and the diminished fourth below the latter." Mr. Hullah is so accustomed to his own system to see the name *Si* for the note between *La* and *Do*, that he has evidently forgotten in writing the above that the Tonic Sol Faists never call the leading note of the major mode *Si*, but always *Te*, consequently his objection falls to the ground.

To leave this discussion, however, and to speak of the book itself, which must in all fairness be judged on its own merits rather than by comparison with other systems. The instructions, as might be expected from a teacher of Mr. Hullah's experience, are exceedingly lucid, and such rudiments of the theory of music as it is well that all beginners should learn are judiciously intermixed with the practical lessons. The selections of exercises and little pieces of music are also excellent and admirably adapted to their purpose. Some of the original compositions of Mr. Hullah illustrating the various intervals are very pleasing as they are ingenious. To those sceptics who prefer the "fixed" to the "movable" *Do* we can warmly commend this little book. In one point only do we venture to differ with Mr. Hullah, and that is in his new nomenclature for altered sounds. We have not space here to explain fully what this system is, suffice it to say that it is founded on the fact that the natural order of the vowel sounds is I, E, A, O, U, the final vowel of the *natural* name of each note being altered to the next before it for a sharp, and the next after it for a flat. Hence *Me* flat is the *S* flat in *Se*, but as *Fe* sharp and *Le* sharp are also *Fe* and *Le*, it seems to us that the pupil would be likely to be greatly confused between sharps and flats. This however is a matter which practical trial only would decide, and we merely suggest the difficulty as one which has occurred to us in reading the book.

Mr. Charles Lunn's treatise on "The Philosophy of Voice" is a work which deals with the physiological as much as with the merely musical part of the subject. Indeed, the present book is, as the author informs us in his preface, a reprint of several papers published in the *Medical Press and Circular*. A full discussion of Mr. Lunn's theories would therefore be rather within the province of a medical man than of a musical reviewer, nor do we propose to enter upon this discussion now. It will be enough to say that Mr. Lunn brings forward his views with great distinctness, and in a remarkably outspoken way. How far they are correct or otherwise will be best determined when opportunity has been afforded of hearing singers who have been trained upon Mr. Lunn's system.

SHEET MUSIC.

INSTRUMENTAL.

MESSRS. ASHDOWN & PARRY have forwarded us a number of the recent pianoforte compositions of STEPHEN HELLER. Two of these, *Deux Intermèdes de Concert* Op. 135, and *Deux Ies Bois Tendres* Op. 136, have already been noticed in these columns on the occasion of their first appearance, and it is unnecessary to do more than repeat the opinion then expressed that both are in their composer's happiest vein. The other pieces are

two *Tarantelles* (the sixth and seventh), Op. 137; and the *Album dédié à la Jeunesse* (four books), Op. 138. The first of the two Tarantelles is distinguished by the novelty of its form—the triplet figure usually considered inseparable from this kind of dance being to a great degree, though not entirely, dispensed with. The piece is interesting and effective, but by no means equal to its companion, the seventh Tarantelle, in G major. This is one of Heller's most charming compositions, showing all the characteristics of his graceful and individual style. Best of all, however, is the "Album" written for young people—a series of twenty-five short and comparatively easy pieces. We have no hesitation whatever in placing this "Album" by the side of Schumann's. There is hardly a number which is not a little gem, and the whole series, while admirably adapted to form the taste of young players, will be found to give real pleasure to "children of a larger growth." The work may compare with such of its author's pieces as the popular "Nuits Blanches," and lose nothing by the comparison.

Allegro für Violine und Pianoforte, Op. 1; *Zwei Impromptu für das Pianoforte*, Op. 2; *Walzer für das Pianoforte*, Op. 3, von MAX SCHRATTENHOLZ (Offenbach: J. André). It is a good sign when an "Op. 1" is written in classical form, and the present allegro for piano and violin is in reality the first movement of a sonata. Herr Schrattenholz has ideas of his own, and writes carefully and correctly, but his piece shows signs of inexperience. Its great fault is monotony—there is an incessant flow of eight quavers in the bar from the beginning to the end of the allegro, and the persistence in one figure ultimately becomes tedious. The same fault must be found with the impromptu considered as an "Impromptu;" had it been entitled "Etude," it would have been excellent. There is more variety in the waltz, which is therefore the best of the three pieces.

Twenty-one German Dances, arranged for the Pianoforte (Solo and Duet) by MAX SCHRATTENHOLZ (Bonn: G. Cohen), is a very pleasing collection of old German dance-tunes, which Herr Schrattenholz tells us in his preface he discovered in a manuscript music-book belonging to a German village schoolmaster. The arrangement, though simple, is good and in keeping with the original melodies. It is curious to note that No. 8 of this collection is identical with No. 19 of a set of "Fifty Waltzes by Beethoven," published at least thirty years ago by Mr. C. Lonsdale. The waltz is most probably not really by Beethoven, as it is not contained in Breitkopf and Härtel's complete edition of that composer's works.

Tales of the Forest (nach SAFFER), arranged by C. A. CASPAR (London: Evans & Co.), is simply a reprint, with some few modifications which we do not consider by any means improvements, of Gustav Satter's (not *Saffer*, as printed on the title-page) "Vöglein's Morgenlied." With truly remarkable modesty Mr. C. A. Caspar has printed his own name in very large letters, and that of the original composer in exceedingly small type. Our readers can draw their own inferences.

Haidée, Berceuse for the Pianoforte, by CHARLES SALAMAN, Op. 60 (Cramer & Co.), is one of this accomplished writer's elegant little drawing-room pieces, which, if tastefully played, is sure to give pleasure. It is by no means difficult.

Funeral March, composed by HERBERT S. OAKELEY, Op. 23 (Novello, Ewer, & Co.), is, in artistic value, far superior to Professor Oakeley's "Edinburgh March," noticed recently in these columns. In its present arrangement for the piano it forms an effective piece, and so far as we can judge from the indications of the orchestration, which the composer has very wisely supplied, it seems to be judiciously scored.

Sonata quasi Fantasia, for the Organ, by OTTO BOOTH (Weekes & Co.), has much more of the fantasia than of the sonata about it. From the internal evidence of the work we are inclined to think that Mr. Booth has not had much practical experience of organ playing, and certainly not of writing for the instrument. Many of the passages are piano-passages rather than organ music, while some of the registering indicated would only be practicable on very large instruments. For instance, it is not one organ in fifty which possesses an oboe in the choir, and this stop is directed to be used three or four times. The work opens with an *allegro* of a rather vague character ("quasi fantasia" is, of course, the explanation of this), to which succeeds an *adagio* with variations. This movement, though too spun out, and in parts somewhat unsuited to the organ, is, musically, the best portion of the work. The concluding *allegro* is founded on the subject of that which commences the sonata.

VOCAL.

The Path through the Snow, Song, by FREDERICK E. BARNES (Stanley Lucas, Weber, & Co.), shows musical feeling, but the opening symphony is out of keeping with the rest of the song.

It might have been, Song, by VIRGINIA GABRIEL (London: Charles J. Kiss), is a very fair sample of the modern style of ballad. Though somewhat monotonous in rhythm, the melody, if not very original, is pleasing.

Good night, sweet Babe, Song, by AGNES WINDHAM (Cramer & Co.), is—like the one last mentioned—not very striking, but pretty.

Songs in the Night, Song, by FRANK SPINNEY (Bertini, Seymour, & Co.), is very well written, and not difficult.

Twelve Latin Hymns, with Organ Accompaniment, by WILHELM SCHULTHES (Novello, Ewer, & Co.), are evidently the work of a thorough musician. All are melodious, and tastefully harmonised; they will no doubt be found useful in the choirs of Roman Catholic chapels.

Swift the Shades of Eve are falling, *The Eagle*, and *The Vikings and the Northwind*, three Part-songs, by BERTHOLD TOURS (Novello, Ewer, & Co.), are all decidedly above the average of merit. The second and third named are especially good; the first is less striking, but all three can be recommended to choral societies in search of novelty.

Concerts, &c.

MONDAY AND SATURDAY POPULAR CONCERTS.

OF the serial concerts these were the first to be resumed after the Christmas holidays, viz., on Monday, the 11th ult. The specialty attaching to the concert of that evening consisted in the reappearance of Mlle. Marie Krebs, who last season found many admirers, but chiefly among those who affected to regard Dr. von Bülow's playing as more wonderful than pleasing. To compare her attainments with his would be simply absurd, and this she would probably be the first to allow. But, though following so closely after Dr. von Bülow could not have been other than a nervous and anxious task, it must be averred that she acquitted herself most admirably, and, to all appearance, to the thorough satisfaction of the audience generally. Indeed, it is not too much to say that, with the exception of Mme. Essipoff, no lady pianist with higher claims to consideration has been heard here since the retirement of Mme. Schumann and Mme. Arabella Goddard. Mlle. Krebs selected for her solo Bach's prelude and fugue in A minor, which appears as No. 2 in Book 12 of F. C. Griepenkerl's edition of Bach's pianoforte works, and to which the designation "alla Tarantella" seems to have been given (not by Bach himself) to distinguish it from another of his great fugues in the same key. Forkel, one of Bach's biographers, remarks that it contains "numberless beauties," but at the same time suggests that it was written merely "to augment the suppleness of the composer's fingers." Doubtless Mlle. Krebs owes some of her remarkable suppleness of finger to assiduously practising it; but, though evidently alive to many of its beauties, she seemed to regard it on the whole more as a field for displaying her own executive ability than the poetical and picturesque beauty with which it abounds, and which Von Bülow, had he been in her place, would doubtless have made more fully apparent. With Herr Straus and Sig. Piatti, Mlle. Krebs proved herself a worthy associate in Beethoven's trio in B flat, Op. 97; and with the first-named artist in Schubert's fantasia in C major, Op. 159. So much easier is it for an executant to infuse poetry and picturesqueness into, or rather to evoke it from, works by Beethoven and Schubert than those of Bach, that it is no wonder that we feel inclined to rank Mlle. Krebs higher as an exponent of Beethoven and Schubert than of Bach. It should be borne in mind that it was not till after the close of the Monday Popular Concerts that Mlle. Krebs made her appearance last season. This was, therefore, the first occasion of her being heard at a Monday Popular Concert, and Mr. Chappell's discrimination in engaging her was made fully apparent by the warm reception accorded to her by the audience. The remaining concerted work was Mendelssohn's quintet in A major, Op. 18, which has long been a favourite with the lovers of the composer's music, and was heard here for the seventh time. Miss Edith Wynne was the vocalist. Her songs, into which she infused the utmost expression, were a new setting, by Mr. A. S. Sullivan, of Burns' well-known verses, "Could ye come back to me, Douglas," which struck us as more suitable for introduction at a "Ballad" concert than at one professedly classical, and Gounod's "Versar nel mio cor" (in duolo), interpolated in *Faust* when Mme. Nantier Didiée took the part of Siebel at the Royal Italian Opera, Covent Garden.

The concert of Monday, the 18th ult., was the 500th that has been given since the establishment of these entertainments, under the excellent management of Mr. S. Arthur Chappell, on February 14, 1859. We can easily imagine that Mr. Chappell must have found no small difficulty in determining what would be the most

Google

appropriate plan for commemorating so important an event. The decision arrived at consisted in restricting the programme of the evening to works performed at the opening concert of the first season. Consisting exclusively of works by Mendelssohn, it stand as follows:—

PART I.

QUINTET, in B flat, Op. 87, for two Violins, two Violas, and Violoncello.
Mme. NORMAN NÉRUDA, MM. L. RIES, STRAUS, ZERBINI, and PIATTI.
TWO-PART SONG, "The Sabbath Morn."
Mlle. NITA GAETANO and Miss ALICE FAIRMAN.
SONATA, in F minor, Op. 4, for Pianoforte and Violin.
Miss AGNES ZIMMERMANN and Mme. NORMAN NÉRUDA.

PART II.

THEMA CON VARIAZIONI, in D, Op. 17, for Pianoforte and Violoncello.
Miss AGNES ZIMMERMANN and Sig. PIATTI.
TWO-PART SONG, "I would that my love."
Mlle. NITA GAETANO and Miss ALICE FAIRMAN.
QUARTET, in D major, Op. 44, No. 1, for two Violins, Viola and Violoncello.
Mme. NORMAN NÉRUDA, MM. L. RIES, STRAUS and PIATTI.
Conductor—Sir JULIUS BENEDICT.

It may be well to call to mind that, in addition to the above-named works, the programme of the first "Monday Popular" concert included two four-part songs for mixed voices, a song, a piece for each of the four vocalists, and two organ solos. A comparison of the present with the past, pointing as it does to the great advance and improvement attained, is highly satisfactory. In one sense these concerts have become less miscellaneous in character, inasmuch as, it being no longer necessary to depend upon vocalists to eke out the attractions, the vocal music, the choice of which in former days was but too often governed by trade considerations than by artistic taste, has been reduced to a *minimum*. In another sense they have become more miscellaneous. We no longer devote whole evenings almost entirely to the works of one composer; and of late years a far more liberal policy than that which formerly obtained has been followed, both in the production of works by living authors, and in the engagement of a larger number of artists of eminence from among both those resident amongst us and those visiting us from abroad. At the date at which the "Monday Popular" concerts were instituted the feeling for Mendelssohn, at least so far as regarded his chamber works, was one of curiosity rather than of affection. Since that date his music, which seems so exactly suited to the English temperament, has in a great measure become so familiar that sundry well-known excerpts from it have recently figured conspicuously at more than one of our Christmas pantomimes. There seems therefore at the present date, less call than formerly to devote an entire programme to his music. The instrumental works performed on the present occasion ranged from Op. 4 to Op. 87, and, though not presented in chronological order, served in a great measure to illustrate the course of his career. Mendelssohn's career, however, was not, like Beethoven's, one of continual progress; the Opus numbers of his works denote rather the date of their publication than that of their composition. Any attempt, therefore, to illustrate the course of his career by a programme of his works drawn up in chronological order, if not impossible, would fail in its intent. The order of the programme before us is therefore to be regarded as a concession to concert exigencies, rather than as having been designed with any special intention. Consisting of works generally familiar to most of Mendelssohn's admirers, it calls for no particular comment. The performance, led by Mme. Norman Néruda, who has recently become the fortunate possessor of the fine "Stradivarius," formerly the property of the late M. Ernst, was one of the highest excellence, and seemed thoroughly to be enjoyed by the numerous audience which, notwithstanding the inclemency of the weather, attended. It must be averred, however, that but for the spirited character of the concluding quartet many would have gone home feeling that it is quite possible to have too much of a good thing on one and the same evening.

MUSICAL EVENINGS.

WE have been again indebted to Mr. Henry Holmes for the first hearing, at the fourth of his "Musical Evenings," of a work by J. Brahms, whose claims as a composer of chamber instrumental music Mr. Holmes was one of the first to recognise, and which (not forgetting the efforts of Mr. Coenen and Mr. C. Hallé in a similar direction) he may fairly be said to have done more to advance in England than any other concert-giver. The work in question was his quintet in F minor, Op. 34, for pianoforte, two violins, viola, and violoncello. After a single hearing, and without having read the score, we can only state that the impression the performance of it made upon us was to the effect that it is a work strongly marked by its composer's best and most pleasing characteristics, and at least as genial and effective as any of those of its predecessors of a like scope from the same pen which have been brought to a public hearing in London. In its performance Mr. Henry Holmes was worthily associated with Messrs. W. H. Holmes, Amor, Burnett, and Pease. It was an agreeable feature of the performance to find the pianoforte part taken by Mr. W. H. Holmes, who, it may be remarked, except as a brother in art, is no relation to Mr. Henry Holmes. As a veteran professor of the pianoforte, having been nominated a student (on the foundation) of the Royal Academy of Music, on the recommendation of His Majesty George IV., on its opening in 1823, Mr. W. H. Holmes is a bright example of the old school of pianoforte playing. It is satisfactory to find that at upwards of sixty years of age, as but too rarely happens, he is still open to new impressions and capable of recognising the merits of such new lights as Brahms, &c. It may be remarked, *en passant*, that but for him we should probably have had long to wait for a hearing of Brahms' pianoforte concerto, for it was at his instigation that this remarkable work was brought forward by his pupil Miss Baglehole a year or two back at the Crystal Palace. Ample justice was done to Brahms' quintet by all concerned in its presentation; from the real pleasure the audience evidently felt in listening to it, and from the genuine enthusiasm it evoked, it may safely be predicted that it will be heard again and again. The remaining concerted works were Haydn's quartet in D major, Op. 64, and Mendelssohn's quartet in E flat, Op. 12, both of which were given with admirable effect. A couple of very pleasing pianoforte solos of his own composition, entitled "Melody" and "Romance," were contributed by Mr. W. H. Holmes, and a couple of songs by Miss Purdy.

CRYSTAL PALACE.

THE Saturday Concerts, after a month's suspension in deference to the usual Christmas pantomime, were resumed on the 16th ult.—not a day too soon, as appeared from the readiness with which a numerous audience responded to the call. The main sources of attraction were Beethoven's symphony No. 7, in A major—a favourite with both band and audience—and Schumann's pianoforte concerto (in A minor), which, notwithstanding the opposition it met with on its first introduction in London by Mme. Schumann some twenty years or so ago, has now, thanks to the persevering efforts of some of our best pianists, become one of the best known and most attractive of his greater works. The performance of Beethoven's symphony by the band, who evidently rejoiced at their release for the day from the monotony of accompanying pantomime, was one of the finest we can recall here. Mr. Oscar Beringer, the exponent of Schumann's concerto, again proved himself a pianist of the highest school of development. Though his rendering of this delightful work was, as it appeared to us, a less forcible one than that of the former occasion of his playing it here—the result perhaps of a recent illness—it was marked throughout by good taste and refinement. The unanimous recall which he received on the close of it seemed to testify as much to the satisfaction experienced by the audience from the work itself as from the performance of it. The overtures were that to *The Wedding of Camacho*, Mendelssohn's first opera, and that to *Dimitri Donskoi*, Rubinstein's first opera. The overture to the *Wedding of Camacho*, though published long ago as a pianoforte arrangement, has only recently been published in orchestral score in the complete edition of his works now in course of issue by Messrs. Breitkopf and Härtel. As the production of a boy of sixteen it is a marvel of cleverness and precocity, but has little in common with his subsequent works; and this is the more noteworthy as the very next work which he set about—the overture to *A Midsummer Night's Dream*—is one of his most remarkable. Of Rubinstein's overture we are diffident of speaking after but a single hearing, and without having previously read the score, and this with the more excuse as coming at the tail of the programme it fell upon tired ears. *Dimitri Donskoi* (*Demetrius of the Don*), an opera on a Russian subject, was composed in 1849, and first performed in 1852. As we learn from the programme-book, it procured for Herr Rubinstein the patronage of the Grand Duchess Helena, at whose instance he composed three others, forming a series of operas illustrative of Russian national life. The vocalists were Miss Sophie Löwe and Mr. Edward Lloyd. The lady, a pupil of Herr Stockhausen, who by her clear but not very powerful voice, as well as by her tasteful and artistic style of singing, it will be remembered, made a very favourable impression on her previous appearance here a year or two ago, was again welcome. She proved her ambition by her choice of the picturesquely-scored recitative and air, "Ah! in unermüdlichem Streben," from Spohr's *Jessonda*, but to do full justice to which in so large a room she seemed hardly to possess the necessary physical power. She was subsequently heard, however, to the best advantage

Google

(accompanied by Mr. Oscar Beringer on the pianoforte) in a triplet of songs by Rubinstein, Schubert, and Brahms, entitled respectively "Es war ein alter König," "Ungeduld," and "Wiegenlied." Mr. Lloyd's choice of songs was as tastefully made as they were pleasingly sung. It included the air, "Oh, 'tis a glorious sight," interpolated by Weber into *Oberon* to oblige the great Braham—and Schubert's songs "Regret," better known as "Die Nebensonnen" (The Mock Suns), and "Hark the Lark."

We should have been inclined to regard the programme of the following concert (the thirteenth) as an unusually attractive one, both on the grounds of the music selected, and the soloists, both vocal and instrumental, engaged. That the attendance was below the average can only be accounted for on the supposition that the announcement of Mr. Sims Reeves's appearance, consequent upon the many disappointments which his delicate health has unhappily entailed, no longer exerts the same spell over the public that it formerly did, and on the grounds that Mlle. Levier and Herr Wilhelmj are comparative strangers amongst us. We venture to predict that on any future occasion that either Mlle. Levier or Herr Wilhelmj may be announced, it will be with a very different result. Both made their mark most unmistakably. Mlle. Levier, apparently a German, has already reaped golden opinions by her singing at the Royal Albert Hall. It is long since we have heard any new singer who, by both voice and style, has so favourably impressed us. She proved her powers at once in the aria, "Ach, ich fühl's, es ist verschwunden," from Mozart's *Zauberflöte*, but (accompanied on the piano by Mr. Sidney Naylor) pleased us even more by her tasteful and expressive rendering of Mendelssohn's Frühlingslied, Op. 71, No. 2, and Schumann's song, "Der Nussbaum." Mr. Sims Reeves, though not quite at his best, did not disappoint us, making choice of the air "Refrain thy voice from weeping," from Mr. Sullivan's oratorio, *The Light of the World*, and Schubert's "Ave Maria," which latter he gave in Italian. Herr Wilhelmj appeared here for the first time since 1866. During the interval he has worked hard to perfect himself as a virtuoso, and with the most astounding results. In Germany it is now very generally admitted that he divides the honours with Herr Joachim as the first fiddler of our day. He was heard first of all in Mendelssohn's concerto, which lost none of its effect in his hands by being taken generally at a somewhat more moderate pace than we have been accustomed to. It was, however, in his own arrangement of an air by Bach, a nocturne by Chopin (Op. 27, No. 2), and another piece by Chopin—which, on being recalled, he substituted for the latter—that his wonderful breadth, volume, purity, delicacy and variety of tone, his expressive mode of utterance, and his complete mastery over difficulties the most extreme, were made the most apparent. That he was listened to as much with feelings of pleasure as of astonishment there can be no question. The symphony of the day was that by Sir W. Sterndale Bennett, in G minor, Op. 43, the only one of the six which he is known to have composed, that he has thought proper to make public. It is one of the very few English symphonies which, though many have been written and performed, has arrived at the dignity of being published in score and parts as well as for pianoforte. It was first heard—minus the Romanza, which was subsequently added—at a concert of the Philharmonic Society, in June, 1864, and shortly after at Leipsic. At the Crystal Palace it was first performed in 1870. In every way charming and appreciable even by ordinary listeners, now that it is published, it can hardly fail to become a favourite at the best orchestral concerts. The performance, in the preparation of which Mr. Manns had evidently bestowed extreme care, was in the highest degree satisfactory. The overtures were Cherubini's *Les Deux Journées* and Beethoven's *Leonora*, No. 3. Those to whom the instrumentation of Cherubini's overture as it stands in the score published by Messrs. Breitkopf and Härtel, is familiar, must have been surprised at the interpolation of two trumpets and two trombones in this performance. We could not help fancying at first that the band parts made use of must have been borrowed from Her Majesty's Opera, but on inquiry we have been informed that the band parts, also published by Breitkopf and Härtel, include the parts for these extra instruments. It is just possible they may have been added by Cherubini himself, but that this was so we have no evidence at hand. We shall be obliged, therefore, to any one who can account to us for this discrepancy between score and parts.

MR. DANNREUTHER'S LECTURES.

The following is the syllabus of a course of two lectures on Mozart and Beethoven, delivered by Mr. Edward Dannreuther at the Royal Institution of Great Britain, on the 16th and 23rd ult.:—

Lecture I.

W. A. Mozart.—The Number and Extent of his Works—Their Classification—The Order of their Importance to Modern Musicians—The Materials for his Biography—The Social Estimation in which Music and Musicians were held before and after Mozart's time—His Character, Child and Man—The principal Events of his Life—Mozart as an Executant, Pianist, Organist, Violinist, Conductor—Mozart as a Composer for Concert purposes, for the Church, for the Stage—His Literary Culture—His Friends and Disciples.

Musical Illustrations.

Fantasia and Sonata in C minor.
Rondo in A minor.
Minuetto in G.
Sonata in A minor.

Lecture II.

Ludwig van Beethoven.—Contrast between Beethoven's Ethical Notions and Mozart's—The Modern Criterion to be applied to Musical Works—State of Musical Performances in Beethoven's time—Result of his Exorbitant Demands upon the Powers of Executants—Literary Fermentation in Germany—Analogies—Beethoven's Social Position as compared with Haydn's and Mozart's—Music printing—Beethoven independent of Direct Social Patronage—By means of the Press he addresses all Europe—Characteristics of Beethoven's Works—The Three Periods—His Sonatas, Quartets and Symphonies—His Masses, Cantatas, and Songs—Fidelio—His Habits and his Friends.

Musical Illustrations.

Four Bagatelles, Op. 33.
Sonata in E flat, Op. 31.
Sonata in A major, Op. 101.

Musical Notes.

The third trial of new compositions by the Musical Artists Society took place, on the 19th ult., at the Royal Academy of Music, Hanover Square. As our reporter was unable to attend, and no programme was forwarded with the tickets, we are unable to do more than chronicle the fact.

The managers of the Bow and Bromley Institute are, we are glad to find, utilising the fine organ recently erected in that building by Messrs. Brindley and Foster, of Sheffield. Organ recitals are given every Saturday, at extremely low prices, by well known and competent performers. We have before us a programme of one of these recitals, at which Mr. W. H. Monk was the player. The selection of music, while in no way pandering to a vulgar taste, was, at the same time, not too abstruse for the enjoyment of an average audience.

A very excellent chamber concert was given at the Horns Assembly Rooms, Kennington Park, on the 20th ult. The programme was so good as to deserve quoting in its entirety as a model of its class:—

Trio	"C minor, Op. 66"	*Mendelssohn-Bartholdy.*
	Allegro energico e con fuoco, andante espressivo, scherzo molto allegro quasi presto, finale allegro appassionato. Herren Schwartzenholz, Wiener, Daubert.	
Song	"Over hill, over dale" Miss Baker.	*J. Cooke.*
Solo Violin	Hungarian Dances (by Brahms) Herr Wiener.	*Jos. Joachim.*
Song	"[illegible]" Herr H. Ehrenberg.	*Gounod.*
Sonata	"Moonlight," Op. 27 Adagio sostenuto, allegretto, presto agitato. Herr Max Schwartzenholz.	*L. van Beethoven.*
Solo Violoncello	"Larghetto" Herr Daubert.	*Mozart.*
Songs	"The Garland"	*Mendelssohn Bartholdy.*
	"To Sylvia" Herr D. Ehrenberg.	*Franz Schubert.*
Song	"Love has eyes"	*Bishop.*
Old Ballad	"The Bailiff's Daughter of Islington." Miss Baker.	
Quartetto	"E flat, Op. 47" Sostenuto assai allegro ma non troppo, scherzo molto vivace, andante cantabile, finale vivace. Herren Schwartzenholz, Wiener, Zimmermann, Daubert.	*Schumann.*

The *Birmingham Morning News* of the 4th ult. contained an ably written review of music in that town during the past year. The art is said to be there in an unsatisfactory condition; there have been several mishaps, and very few successes. At the conclusion of the article the writer says, "In the above notices we have referred to nearly one hundred concerts, operatic performances, or other

musical entertainments. With the exception of the *opera-bouffe* annihilations, not above ten have been commercially successful.

At one of Mr F. E. Gladstone's recent organ recitals at the Dome Brighton, a new song by that gentlemen, "O mistress mine," was introduced, of which the local papers speak in high terms.

[The two following items of news were received just too late for our last number. Though somewhat out of date, they are worthy of insertion, as showing musical activity in Staffordshire.—]

The Leek Amateur Musical Society gave their second annual performance of the *Messiah* on the 21st December, with Mesdames Suter and Whitaker and Messrs. Kearton and Brandon, for principals, Mr. Vetter, leader, Mr. T. Ellwood, solo trumpet, Mr. A. Barlow at the harmonium, and Mr. Powell, conductor. There was a numerous and fashionable audience, and the performance was a decided success.

The Potteries Tonic Sol-fa Choristers gave the *Messiah* at their Christmas meeting in the Town Hall, Burslem, on the 22nd December. The principal vocalists were Mrs. Suter, Miss Whitaker, Mr. Kearton, and Mr. Brandon. Mr. Vetter was leader, Mr. T. Ellwood, solo trumpet, Mr. H. Walker, organist, and Mr. Powell, conductor. The choristers formed a large and very effective chorus. The crowded and once applauded many item in the performance, and but for the firmness of the conductor in adhering to the rule prohibiting encores, several pieces would have been repeated.

Mr. J. C. Whitehead, organist of St. Cuthbert's Church, Durham, pupil of Dr. Armes, and assistant-organist of the Cathedral, having been appointed organist of Bury Parish Church, the vicar, churchwardens, and congregation entertained the organist and choir to dinner in the Banqueting Hall, Wharton Park, after which (to mark their esteem and appreciation of the admirable manner in which the musical portion of the service has been rendered since his appointment), a valuable gold watch and chain was presented to him; also a gold signet ring and an inkstand by the members of the choir.

On the evening of the 3rd inst. the Blackpool Vocal Society gave their first concert of the season. The programme comprised selections from Sullivan's new oratorio *The Light of the World*, and a number of part songs, &c. The principals were Miss L. Vernon, Mrs. Kay, Miss Grindrod, Messrs. Ambler, Stead, Stanton, and Lister. Pianoforte, Mr. Grindrod; harmonium, Mr. Wilson; conductor, Mr. J. O. Wright. The execution of the music was excellent, and reflects great credit on the society. Dr. Bridge's *Mount Moriah* is in rehearsal for the next concert.

At the fifth concert of the Edinburgh Choral Union, on the 4th ult. the programme comprised the "Eroica" symphony, the overtures to the *Rusalka* and *Stradella*, the scherzo and nocturne from the *Midsummer Night's Dream*. Professor Oakeley's "Edinburgh March," Ernst's solo, "Airs Hongrois," played by Miss Agnes Drechsler Hamilton, and vocal music by Mme. Sainton-Campobello.

The orchestral and choral concerts at the Glasgow Choral Union have been continued during the past month. Besides performances of the *Messiah* and *St. John the Baptist*, a large number of miscellaneous vocal and instrumental pieces have been produced. The *Creation* is announced for the 25th inst.

It having been found necessary, in consequence of the increasing number of pupils at the Crystal Palace School of Art, to engage an additional professor for the piano, Herr Pauer has been appointed to that capacity, and will deliver during the present and ensuing month, in the lecture room connected with the school, his course of six lectures on the "Art and Science of Pianoforte Playing." The same gentleman is also engaged to deliver at the South Kensington Museum six lectures on the "Elements of the Beautiful in Music," the first of which will be given on the 25th instant.

An omission in the list of chamber concerts given in London last year deserves to be rectified. No mention was made in our review of Mr. Ella's Musical Union. The omission, it need hardly be said, was purely accidental, as these excellent concerts have been regularly chronicled in our columns. Still more truly for the fact of the engagement there of such violin stars as Papini and Sarasate, and such pianists as Mme. Essipoff and Mlle. Krebs, to say nothing of the perfect ensemble playing to be heard at these meetings, they ought to have been mentioned in our review.

The Saram Choral Society, conducted by Mr. Aylward, gave a concert at the Assembly Rooms, Salisbury, on the 7th ult. The chief features of the programme were Beethoven's symphony No. 2 in C, Sullivan's cantata, *On Shore and Sea*, Schumann's chorus "Gipsy Life," and the overtures to *Oberon* and *Rosamunde*.

The members of the Marlow (Bucks) Choral Society gave Handel's oratorio, *The Messiah*, on the 30th ult. Principal vocalists Miss Sophie Ferrari and Madame Osborne Williams. A small London orchestra was engaged amongst whom were Messrs. Dando, Liddle, R. Blagrove, Aylward, Winterbottom, Card and Goodwin. Mr. T. Harper was solo trumpet. Mr. W. W. Ringrose, Mus. Bac. Oxon., conducted. The oratorio was effectively given.

TO CORRESPONDENTS.

A. M. F. (Dublin).—Thanks for your offer. But as we do not know the original, it is impossible for us to say whether your translation would be suitable for our columns without having seen it. If you wish to send it to us, we will send it through and communicate with you on the subject.

R. J. W.—The best four-handed arrangements of the symphonies of Beethoven, which we know are those by the late Hugo Ulrich, published by the Peters of Leipzig.

J. T. (Bristol).—The scores of Cherubini's operas are very scarce. We fear your only chance of obtaining them is at music sales, where they usually fetch exorbitant prices; or, by good fortune, at a second-hand music-dealer's.

All communications respecting Contributions should be addressed to the Editor and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. Augener & Co., *86, Newgate Street.*

The number of the Musical Record *has now reached 5,000 per Month. This can be verified at Messrs.* Cassell Petter & Galpin's, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

"THE MONTHLY MUSICAL RECORD."

The Scale of Charges for Advertisements is as follows:—

Per Page	£3 3 0
Half Page	1 11 6
Quarter Page	0 18 0
Quarter Column	0 16 0
One-Eighth Column	0 10 0

Four lines or less, 3s. Each extra line (of ten words) afterwards.

50 SELECTED STUDIES,
BY
J. B. CRAMER,
Systematically arranged, and the Fingering and Marks of Execution carefully revised, &c. by
HANS VON BÜLOW.
Price net, 4s.

London: AUGENER & CO., 86, Newgate Street, and Foubert's Place, Regent Street.

ROBERT SCHUMANN'S
ALBUM OF SONGS.
30 Songs, with English and German Words, Portrait, &c.
REVISED BY
E. PAUER.

No. 1.	Original Edition	net 3s.
2.	Transposed Edition	net 3s.

Or bound, gilt edges and edges, net 5s. extra.

London: AUGENER & CO., Beethoven House, 86, Newgate Street.

EASY PIANOFORTE MUSIC.

NEW FOLIO EDITIONS OF

EASY PIANOFORTE MUSIC.

REVISED AND FINGERED BY

E. PAUER.

	s.	d.
BEETHOVEN, L. von. Easy Sonatas:—		
No. 19, Pauer's Edition, in G minor	[illegible]	[illegible]
20, Pauer's Edition, in G major	[illegible]	[illegible]
25, Pauer's Edition, in G major (Alla Tedesca)	[illegible]	[illegible]
36, Pauer's Edition, in C major	[illegible]	[illegible]
37 and 38, Pauer's Edition, in G and F	[illegible]	6
CLEMENTI, M. Six Sonatinas. Edited and fingered by E. Pauer. Complete	[illegible]	[illegible]
Or Singly:—		
No. 1, in C	[illegible]	[illegible]
2, in G	[illegible]	[illegible]
3, in C	[illegible]	[illegible]
No. 4, in F	[illegible]	[illegible]
5, in G	[illegible]	[illegible]
6, in D	[illegible]	[illegible]
CZERNY, CHARLES. Twenty Easy Pieces in C	[illegible]	[illegible]

"Twenty Easy Pieces in C, by Charles Czerny, are intended for a still lower grade of proficiency than Haydn's Twelve Short Pieces, being designed for pupils who are hardly through the instruction book. They are very simple and tuneful enough to be adapted to the capacity of young children, for whom they can be recommended."—*Monthly Musical Record*, September, 1874.

	s.	d.
DUSSEK, J. L. Russian Air. Rondo	[illegible]	6

"Dussek's Rondo on a Russian Air is one degree more difficult than the pieces last named, but is still intended for comparative beginners rather than for advanced players. The theme selected by the composer is the same as that which Beethoven has treated in his well-known variations in A on 'La Danse Russe.'"—*Monthly Musical Record*, September, 1874.

	s.	d.
ENCKHAUSEN, H. Sonatina in C	[illegible]	[illegible]
HAYDN, JOSEPH. Twelve Short Pieces	[illegible]	[illegible]

"Twelve Short Pieces, by Joseph Haydn, may be classed with Hummel's Easy Pieces in point of difficulty, and will also be found most useful for not very advanced pupils. They differ, however, from Hummel's little pieces, in the fact that, instead of being originally written for the piano, they are for the most part arrangements from symphonies, &c."—*Monthly Musical Record*, September, 1874.

	s.	d.
HELLER, STEPHEN. Four Rondos on Airs from Donizetti's "La Favorita." Op. 22:—		
No. 1, in C	3	[illegible]
2, in G	[illegible]	[illegible]
3, in D	[illegible]	[illegible]
4, in G	[illegible]	[illegible]
——— Two Rondos, on Halévy's "Le Guitarrero." Op. 15	[illegible]	[illegible]

"Are easy, pleasing, and suitable as teaching-pieces."—*Monthly Musical Record*, September, 1874.

	s.	d.
HUMMEL, J. N. Six Easy Pieces	[illegible]	[illegible]

"Short movements which are admirably suited for young players, being improving alike to their fingers and their taste. They may be classed with the sonatinas of Clementi and Kuhlau. Herr Pauer's careful fingering is a valuable feature of the present edition."—*Monthly Musical Record*, September, 1874.

	s.	d.
——— Two Rondolettos. Op. 109	3	[illegible]
HÜNTEN, F. L'Espagnole. Grande Valse brillante	[illegible]	[illegible]
KUHLAU, F. Eight Sonatinas:—		
No. 1, in C	[illegible]	[illegible]
2, in G	[illegible]	[illegible]
3, in C	[illegible]	[illegible]
4, in G	[illegible]	[illegible]
5, in F	[illegible]	[illegible]
6, in C	[illegible]	[illegible]
7, in A	[illegible]	[illegible]
8, in F	[illegible]	[illegible]
MOZART, W. A. Easy Sonatas:—		
No. 11, Pauer's Edition, in A	[illegible]	[illegible]
16, Pauer's Edition, in C	3	[illegible]
SCHUMANN, R. Album of 56 Original Pieces. Book I. 6s.; Book II. 5s.; Book III.	[illegible]	[illegible]
STEIBELT, D. Sonatina in C	[illegible]	[illegible]
——— Rondo	[illegible]	[illegible]

"Sonatina in C, and Rondo in the same key, by D. Steibelt, are both very easy teaching-pieces, suitable for pupils whose taste is developing, but whose command over the mechanism of the key-board is but limited."—*Monthly Musical Record*, September, 1874.

	s.	d.
VOLKMANN, R. Grandmother's Songs (Lieder der Grossmutter). Children's Pieces. Op. 27. Complete 2s. or in Two Books, each	[illegible]	[illegible]

"Are a series of little pieces for children, in the style of those to be found in Schumann's 'Album.' They are sufficiently tuneful to be pleasing to young people, and not too difficult to be within their reach. The careful fingering supplied by the editor, Mr. Pauer, will increase their value for teaching purposes."—*Monthly Musical Record*, October, 1874.

N.B.—Ask for Pauer's Edition.

SIX SONATINAS

FOR THE PIANOFORTE

(The right-hand part within the compass of five notes),

BY CARL REINECKE.

Complete 4s. or singly—	£	s.	d.
No. 1, in C	0	2	6
2, in G	0	2	6
3, in F	0	2	6
4, in A	0	3	0
5, in G minor, with Papageno Rondo	0	3	0
6, in A minor	0	[illegible]	6

Critique:—"These six little pieces, written for beginners, are among the most interesting examples of musical ingenuity that have ever come under our notice. It would have been only reasonable to anticipate that a series containing in all eighteen movements, in not one of which does the right-hand part exceed the compass of a fifth, must have been characterised by a considerable amount of monotony; but nothing of the kind is noticeable here. Herr Reinecke does not always choose the same five notes of the scale for the construction of his pieces; thus in the first of these sonatinas, which is in the key of C major, the right hand part lies in the first movement between C and G, in the second between [illegible], and in the third between [illegible]. The variety to be found in these little works is, under the circumstances, really surprising; and the music is not only improving as practice for young players, but really good. The best number we consider to be the fifth, in G minor, which is really excellent. The finale is entitled 'Papageno Rondo,' and is founded on the melody of five notes which Papageno in the *Zauberflöte* plays on his pipe; it is very clever and almost exceedingly pretty. These little sonatinas are hardly unworthy of comparison with Schumann's 'Album für die Jugend.' For children they may be warmly recommended, as adapted to form the taste as well as to develop the mechanism."—*Monthly Musical Record*, March 1874 (p. 41).

EIGHTH EDITION OF

CARL ENGEL'S

Piano School for Young Beginners.

	£	s.	d.
Complete, Bound	0	12	0
Or Four Books, each	0	4	0

"This unpretending little book is judiciously compiled and is calculated to be a useful manual for the pianoforte teacher in the earliest stages of instruction."—*Daily News.*

"It seems sensible enough in its precepts and its examples to be chosen with a view to variety and progress."—*Athenaeum.*

"The fact of a work having reached its eighth edition affords an à priori ground for presuming that it has been found well adapted for the object it has in view; and in the present case is the presumption not contradicted by an examination of the contents of the volume. Unless in very exceptional cases—such, for instance, as that of Messrs. Lebert and Stark's 'Pianoforte School,' reviewed some little time since in these columns—an elementary instruction book is not a work requiring very detailed notice. It will be sufficient to say of the present work that it is compiled with great care as regards the gradual introduction of new difficulties; that the explanations in the text are concise and clear; and that from the very commencement of the work the excellent plan is adopted of introducing duets for master and pupil—the part of the latter being at first of course of extreme simplicity. It is, perhaps, superfluous to remind our readers that the great merit of this system is that it trains and develops a correct feeling for time, in which we believe, in the large majority of cases, the pupil's chief difficulty lies.

"Herr Engel's book begins with the first rudiments of music—the names of the notes and their relative time-values—and carries the pupil on till he is sufficiently advanced for an easy piece by Clementi or Mozart, or (in a different style) one of Beyer's morceaux [illegible]. The first elements of harmony are also taught incidentally in the course of the work. Without entering into any comparison (which are proverbially odious) between this and other pianoforte schools, the present may be honestly recommended to teachers as worthy of their attention."—*Monthly Musical Record*, July 1874.

LONDON: AUGENER & CO., 86, Newgate Street; 81, Regent Street; and Foubert's Place, Regent Street.

The Monthly Musical Record.

MARCH 1, 1875

W STERNDALE BENNETT

WHEN a month ago we wrote of the last performance, at the Crystal Palace, of Sir W Sterndale Bennett's symphony in G minor, we had little idea that before the issue of our next number the esteemed composer of this fine work would be no longer among us. On the day previous to this performance he was smitten down by an illness from which he never rose up again. On the very day fortnight after listening to his symphony with much pleasure, we accompanied him but with what different feelings, to his last resting-place upon earth!

So full have been the biographical memoirs and the accounts of his funeral which have appeared in the daily papers, that we feel we need only recur to these points in the briefest possible manner.

William Sterndale Bennett was born at Sheffield on the 13th of April 1816. His father, Robert Bennett, was organist at one of the churches there. When but three years old he had the misfortune to lose both his parents. His grandfather, a fay clerk in the University choir of Cambridge, accordingly took charge of him and brought him up there. At eight years of age (1824) he was elected chorister at King's College, and about two years afterwards was sent to the Royal Academy of Music, where, studying principally under the late Dr Crotch, Mr Cipriani Potter, and Mr W H Holmes, he remained a pupil for upwards of ten years. Here he at once gained distinction both as a pianist and a composer, producing symphonies, overtures, pianoforte concertos &c. with remarkable rapidity. In 1835 he made his first appearance at the Philharmonic playing his own concerto in E flat, produced the year before at the Royal Academy of Music, and in 1836, with a view to further study, he went to Germany. In Leipsig he not only won the friendship and esteem of Mendelssohn and Schumann but, by those of his works which were brought to a hearing there the good opinion of the German musical world. It was in Leipsig that he composed "The Wood Nymphs," perhaps his finest overture which after being heard there for the first time on the 29th January, 1839 was given without delay by the Philharmonic Society shortly after his return to England the same year. He now settled down to the ordinary life of a professor in England, devoting himself more to teaching and playing at concerts than to composition, for which in those days there was probably less encouragement to a native composer than even at the present. In his capacity of pianoforte teacher he found the fullest occupation and it was in this way that he principally buried himself even to within a few weeks before his death. Though teaching for ten hours a day at his busiest time he nevertheless found time to do a good deal more in other ways for the advancement of musical art in England than, we think he has generally been credited with. Thus, in 1849, he instituted a Bach Society, of which he remained the honorary conductor till its dissolution in 1862; it was at his instigation that Bach's *Passion music*, Christmas oratorio, &c., were first brought to a public hearing in England by that society. Regret has often been expressed that he did not more devote himself to composition. That he might have done so with advantage both to himself and to the musical world in general he proved by the ready and satisfactory manner in which he produced works required for sundry special occasions. It is enough to name his cantata, *The May Queen*, composed for the festival which he conducted at Leeds in 1858, the ode "Uplift a Thousand Voices" for the opening of the International Exhibition of 1862. In the same year an ode for the installation of the Duke of Devonshire as Chancellor of the University of Cambridge and the overture, *Paradise and the Peri* for the jubilee of the Philharmonic Society; and for the Birmingham Festival of 1867 the oratorio, *The Woman of Samaria*. In 1856 he was elected to the Musical Professorship of the University of Cambridge which conferred upon him the degree of Mus. Doc., and in due course that of M.A. In 1870 he was made a D.C.L. at Oxford, and in the following year was knighted by Her Majesty the Queen. In 1856 he was appointed conductor of the Philharmonic Society, a post which he retained for eleven years. In 1868 he succeeded the late Mr C Lucas as Principal of the Royal Academy of Music, which institution he did as much to advance in this capacity as he did honour to it while a pupil. To fulfilling the duties of this important post and to private teaching he principally devoted the latter years of his life.

Sir W Sterndale Bennett died on the 1st ult. and on the 6th ult. he was buried in Westminster Abbey. A more fitting resting place among England's worthies, in close proximity to the graves of England's greatest musicians, Purcell and Croft, could not have been found for him. Nor could a more impressive ceremony have been devised than the musical service which accompanied the consignment of his mortal remains to the tomb. In addition to the usual burial service of Croft and Purcell, this consisted of the unaccompanied quartett, "God is a Spirit," from *The Woman of Samaria*, a portion of Handel's anthem "His body is buried in peace," and as organ voluntaries, "Mourn, ye afflicted" from *Judas Maccabæus*, and the Dead March in *Saul*. Regarded as a musical performance the rendering of these unimpeachable works by a select body of fifty-four voices, drawn from the choirs of Westminster Abbey, St. Paul's, the Temple, the Chapel Royal, and Lincoln's Inn, under the general direction of Mr Monk of Smith and with Mr Turle at the organ was one of high excellence. Of the vast concourse of people that witnessed the mournful procession both from within and without the Abbey, and which was represented by every grade of society from the representatives of Royalty downwards, it seems no exaggeration to say that the greatest number were attracted by the desire to pay a last tribute to the memory of our greatest composer rather than to view a public spectacle. One came away with the words still ringing in one's ears —

"His body is buried in peace,
But his name liveth evermore."

Digitized by Google

RAFF'S SYMPHONIES.

BY EBENEZER PROUT, B.A.

AMONG living German composers there are three who, by common consent, are admitted to stand in the front rank, and to be, like Saul the Son of Kish, head and shoulders taller than all those that follow. Many of my readers will anticipate me when I name these mighty chiefs—Wagner, Brahms, and Raff. Whatever views may be held as to Wagner's art theories, all are to his music, there can be no two opinions as to the fact that his operas immeasurably transcend in importance any other dramatic music of the present day; while as a vocal writer, in similar pre-eminence may be claimed for the composer of the "Deutsches Requiem" the "Triumphlied," and the "Sah ein Knab." Brahms also excels in the department of chamber music, as witness his stringed sextetts and his pianoforte quartetts, though in the last province of art he is not without many rivals and some peers. Raff in sonata, quartett, and symphony, and so equally conversant with every style of composition that it is difficult to name his specialty. In pianoforte, chamber, and orchestral music he is equally at home; but it is in the first direction that he shows his superiority to his contemporaries. Quartetts, trios, and pianoforte pieces equal to his may be easily named, but as a symphonic writer he stands at present absolutely alone. His works of this class are, taking them as a whole, unquestionably the greatest that have been written since those of Schumann.

In this country but little opportunity has been afforded of making the acquaintance of Raff's symphonies. Only one, the "Lenore," has yet been heard in London, having been produced for the first time at the Crystal Palace concerts on the 14th of November last. Those who were present will remember the sensation created by the performance. It was to our audiences a new revelation of power, for which only those few who were previously acquainted with the work were prepared. A natural desire was created to know more of the compositions of a man who could produce such music; and I have several times since been asked if I could give the readers of this paper any information about the other symphonies from the same pen. I propose, therefore, in the present series of articles to analyse the whole of the six symphonies which Raff has at present written; but, before entering upon this task, which will be of service to my readers to make a few general remarks on the composer's symphonic style, as well as to give a very brief outline of his biography.

Joachim Raff was born at Lachen, in the Canton of Schwytz, in Switzerland, on the 27th of May, 1822, and is therefore at present in the 53rd year of his age. Like many other distinguished composers, he was not designed by his parents for the profession of music; and on the completion of his education in his eighteenth year he took a situation as a teacher. Meanwhile, however, without receiving any systematic instruction in music, he had studied the piano, violin, and organ, and had also made various essays in composition. Some of these last he sent, in 1843, to Mendelssohn, who recommended them to Breitkopf and Härtel. This acceptance by this eminent firm was the turning-point in Raff's career. Henceforth, contrary to the wishes of his parents, he resolved to devote himself entirely to music. He passed through at first the usual period of struggle, till Liszt, during a concert tour through Switzerland in 1845, made his acquaintance, and generously took him by the hand. Raff accompanied the great pianist to Germany, and in the following year at Cologne made the personal acquaintance of Mendelssohn, who invited him to Leipzig to pursue his theoretical studies. The plan, however, fell through in consequence of Mendelssohn's death on the 4th of November, 1847. From Cologne, Raff went to Stuttgart, where he first met with Hans von Bülow, and thence to Weimar, where Liszt was settled as "Hofcapellmeister." In 1856 he removed to Wiesbaden, where he has since resided. His life, as will be seen from the above sketch, has not been particularly eventful; further details would consist mainly of the dates of his numerous compositions. For the last twenty years his profession has been incessant. He seldom if ever plays in public, and his time is occupied entirely with teaching and writing.

The number of Raff's published works already extends to about Op. 190. They include six symphonies, one suite, five overtures, and a march for orchestra, a violin concerto, a piano concerto, five stringed quartetts, one piano quintett, four piano trios, five sonatas for piano and violin, and one (if not more) for piano and violoncello, at least two hundred pianoforte pieces, an opera (*Dame Kobold*), a psalm, various cantatas, some fifty or sixty songs &c., &c. This long list is by no means complete, but from it some idea may be formed both as to the extent and versatility of Raff's genius.

It would not be reasonable to expect that a man who writes so much should always be at his best, and in truth Raff, like other very prolific authors, is at times wanting in self-criticism. Instances of this will be met with in the course of the present analyses, but after making all deductions on this score enough will remain to prove him a man of very remarkable power—the more remarkable when it is remembered that he is a self-taught musician.

The six symphonies of Raff are the following:—

1. "An das Vaterland" (To the Fatherland), a prize symphony, Op. 96. (J. Schuberth & Co., Leipzig and New York.)
2. Symphony in C major, Op. 140. (Heinrich Schott.)
3. "Im Walde" (In the Forest), symphony in F, Op. 153. (Leipzig: F. Kistner.)
4. Symphony in A minor, Op. 167. (J. Schuberth & Co., Leipzig and New York.)
5. "Lenore," symphony in E major, Op. 177. (Leipzig and Weimar: Robert Senz.)
6. Symphony in D minor, Op. 189, bearing the motto "Gelebt, gestrebt, gelitten, gestritten, gestorben, umworben." (Berlin and Posen: Bote & Bock.)

The first point that strikes the student of these symphonies is their individuality. They possess, it is true, that family likeness which shows them to be the productions of the same brain, but each has such distinctive features that is no more possible to confound one with another than it would be to confuse Beethoven's "Eroica" symphony with his C minor, or Mendelssohn's "Scotch" with his "Italian." So far am I from acquainted with Raff's music (and of course to only knowing a comparatively small proportion of it) he seldom, I ever repeats himself. His ideas are by no means of always equal merit, but at all events the well never runs dry, and inexhaustible fluency seems to be one of the composer's striking characteristics.

I have just said that Raff's ideas are by no means of always equal merit, and the thought leads me to the next point to notice—the nature of his melodic invention. The composer has in a very decided degree the gift of *tune*, his themes are invariably clear, intelligible, and easily remembered. These in many keys, especially have what for want of a better expression I may call a certain "homeliness" about them; they are almost always diatonic rather than chromatic, and are frequently constructed almost entirely on the scale, sometimes even merely on

Digitized by Google

the intervals of the common chord. They are sometimes commonplace, occasionally even trivial, but almost always pleasing and frequently "ear-catching." Moreover (and this is a point of great importance), they are invariably well suited for thematic development, and this is unquestionably one of Raff's strongest points. I have no hesitation in saying that since Beethoven nobody has equalled Raff in the absolute mastery of thematic treatment. By his skill in this respect he frequently succeeds in constructing an interesting movement out of most unpromising materials; and when in addition he has been happy in the choice of his themes, he produces music worthy to rank with the masterpieces of our art.

No less remarkable than his power of thematic development is his complete command of all the intricacies of counterpoint. Fugue, canon, augmentation, diminution—all seem equally easy to him. Some examples of these will be met with hereafter. I may just refer here to one not taken from his symphonies. In the sixth variation of the slow movement of his sextett for strings, Op. 178, is to be found a double canon in the octave in six parts, which is a perfect model of ingenuity. The subjects are announced by two violoncellos, taken up in the octave one bar later by two violas, and yet one bar later in the double octave above by two violins, and the canon is continued in the strictest possible manner for twenty-eight bars without being in the least laboured or stiff. Sebastian Bach himself need not have been ashamed to sign the page; and this in the work of a self-taught man!

It will be noticed that four of the six symphonies given in the list above have definite titles attached to them. Raff shows a special partiality for programme music; and the question as to the limits within which it may be artistically employed naturally suggests itself. The safest canon to apply seems to be that laid down by Beethoven in his programme of the Pastoral Symphony, "Mehr Ausdruck der Empfindung als Malerei"—rather expression of emotion than painting; and it will be seen later that just where Raff attempts actual music-painting he is the least successful. It is a fact, however, not without significance as bearing on the general question, that precisely those two symphonies which have no programme at all—the second and the fourth—are musically the finest of the series. "Absolute" music can still hold its own against "music on a poetic basis."

Having specified some of the excellencies of these works, it remains to say a few words as to their defects. One of these has already been incidentally mentioned—the want of care in the selection of themes. Of course, it must not be supposed that this is the rule rather than the exception; still it is too often the case that Raff seems to take the first series of notes that comes into his head, and to show what can be done with them. Of that careful revision and retouching of his subjects of which Beethoven's sketch books afford such remarkable instances, there is little or no trace in these symphonies. But a more serious fault is a general tendency to diffuseness. Here it may be well to stop and ask what diffuseness really is. It is not mere length. It would never occur to any one, for instance, to call the first movement of the "Eroica" symphony diffuse, though nobody would dispute that it is very long. But its extension is justified by the importance of its subject matter. Diffuseness is rather undue length in proportion to the actual amount of the musical thought. It may take two forms—either of absolute repetition of passages already introduced, or of over-development of the themes. Of the great masters of the past, Schubert is undoubtedly the most faulty in this respect. Nobody I hope will accuse me of depreciating the composer in saying this. Schubert has no more enthusiastic admirer than myself; but admiration should not cloud the judgment, and it is impossible at times not to feel how much his music would have been benefited by judicious pruning. His great symphony in C, for instance, is one of the most purely enjoyable works ever written; and yet it contains examples of both the kinds of diffuseness mentioned above. In the first movement there are several passages which are repeated note for note; while in the andante and finale we find the themes treated at such length that only the great genius and wonderful melodic inspiration of the composer prevents their becoming tedious. It has often been remarked that this tendency to diffuseness is characteristic of the new German school of musicians. Is it perhaps an attempt to enlarge the Beethoven forms? By all means let composers enlarge them if they can; but in so doing let the ideas be worthy of the frame-work in which they are enclosed. The plan of trying to construct with insufficient material a movement which shall in dimensions outdo the Beethoven allegro, is like endeavouring to fill a quart bottle with a pint of wine; water must be put in to supply the deficiency.

With the exception of No. 4 in G minor, Raff's symphonies are all rather (and some very) long. A table of comparison is given here of the number of bars in various well known and representative works. I have chosen Mozart's longest symphony, two of Beethoven's longer ones, and the most developed of Mendelssohn and Schumann, in each case excluding all repeats. It must be understood that merely an approximate idea of the comparative lengths can thus be given, as much depends on the length of the bars. To give one example—the scherzo of Beethoven's seventh symphony contains 633 bars; that of Raff's No. 5 only 504; but the latter is in six-eight time with two beats in the bar, while the former is in three-quarter with only one; besides which there are 147 bars of repeat in Raff's movement which on the whole would take nearly if not quite twice as long to play as Beethoven's. Still the table will give some idea of the relative proportions of the various works:—

	First movt. (with or without introduction).	Slow movt.	Minuet or scherzo.	Finale.	Total.
Mozart, "Jupiter"	311	206	87	423	904
Beethoven, "Eroica"	903	249	455	480	1750
" No. 7	449	278	633	478	1834
Mendelssohn, "Scotch"	511	180	77	400	1481
Schumann, No. 4	301	248	307	390	1246
Raff, No. 1	791	266	507	350*	1351
" No. 2	537	201	254	47	1843
" No. 3	548	104	315	871	1691
" No. 4	457	138	167	400	1263
" No. 5	411	168	246†	478	1253
" No. 6	606	201	409	318	1482

* In two movements. † March.

(To be continued.)

RELICS OF ROSSINI.

BY OSCAR COMETTANT.

On my way back from a journey through Italy, I paused for a few hours at Bologna, where I was in hopes of being able to see two curiosities which were most attractive to an idolater like myself—the authentic manuscript of the *Pianto d'Armonia* on the death of Orpheus, and the other, also an autograph, that of *Almaviva*, which afterwards became the *Barbiere di Siviglia*. I was received at the Lyceum of Bologna by the learned and amiable director of that institution, Sig. Gaetano Gaspari, who showed me some of the curiosities of the valuable library, numbering some 800 volumes, attached to the Lyceum. It was not without emotion that I found myself in the very hall in

which Rossini, when yet a child, used to pore over the manuscripts of Haydn and Mozart, of whose quartetts he arranged about a dozen in score. I also visited the rooms in which the future author of *William Tell* pursued his musical studies, which were more serious than is generally supposed. Having consulted the various entries in the register relative to Rossini, I became convinced that all biographies hitherto published of this illustrious composer contain many chronological errors. Rossini was received at the musical Lyceum of Bologna in 1806, as violoncello pupil in the class of D. Vincenzo Cavedagni. It was not until the following year that he became the pupil of Mattei, although still remaining under the tuition of Cavedagni. In 1808 we find him attending three classes, those of counterpoint of violoncello, and of pianoforte, the latter under the direction of Zanetta. In 1809 and 1810 he gave up performing on these instruments, to consecrate himself entirely to the study of harmony and of composition. I asked to be allowed to examine the manuscript of the *Pianto d'Armonia*, of which all biographers have spoken without having either seen it or heard it. Sig. Gaspari gave the order to have this first work of the great master fetched from the study which he had occupied, together with the documents referring to it. The score was therefore brought to me as well as the programme of the concert given at the distribution of prizes at the Lyceum of Bologna, on which occasion the *Pianto d'Armonia* was performed for the first time. I think it interesting to give in its entirety the programme of this concert of pupils, which marks the first triumph of Rossini, and which is not to be found in any of the biographies of the composer. It bears the date of 1808 —

1. Overture for full Orchestra ... ... *Benedetto Donelli*
2. Chorus and Introduction ... ... *Benedetto Donelli*
3. Sonata for Pianoforte, 4 hands ... *Kerzelak*
   Performed by Filippo Margetti and Pietro Zappi.
4. Concerto with Oboe Obbligato ... *Garaudo.*
   Performed by Pietro Minoni.
5. Vocal Trio ... ... *Andrea Mencini.*
   Performed by Teresa Verni, Leopoldo Augusto, and Sabbatini.
6. Trio for Violin Obbligato, Violin, and Violoncello ... ... *Alessandro Rolla.*
   Performed by Zanotti.
7. Variations for Pianoforte and Orchestra *Rolla*
   Performed by Domenico Fiorioli.
8. Cavatina ... *Mencini.*
   Performed by Teresa Verni.
9. Movement à Pastorale ... ... *Gavazzi*
10. Cantata for Solo and Chorus ... *Gioacchino Rossini.*
    Performed by Agostino.
11. Sonata for Organ ... ... *Donelli*

In this historical programme are printed the words of the celebrated cantata. I examined with religious curiosity the score written by him who was then but a student, and whose immortal *Barbiere* was soon to fill the world with his rising fame. The score is written in twelve staves only; the orchestra comprehends besides the string quartett, two hautboys, two clarinets, two horns, one bassoon only, and one flute. No drums, neither trumpets nor drums. In the instrumentation are noticeable corrections from the pen of Professor Mattei. In one passage he suppresses the clarinets, which are written too high, and which would evidently have given a certain crudeness to the orchestra. In the hall of the Library in which I was standing with Sig. Gaspari I perceived an old square pianoforte. "Will you not sing through the cantata *a soli*?" I said to my distinguished companion—learned in everything, and more especially in music—"I will accompany you on the harpsichord." "Willingly" answered Sig. Gaspari with a good natured smile. And we sang through the score, in such a manner as to acquire a just idea of this celebrated work, so little known. Rossini was sixteen years old when he composed this cantata. It is simple, melodious, naturally harmonised, and well written for the voice: the first manner of Rossini's genius shines forth from every page. I noticed especially a cavatina in E flat for tenor, simply and naturally harmonised, "O in spietata furie," which would not be out of place in *Tancredi*.

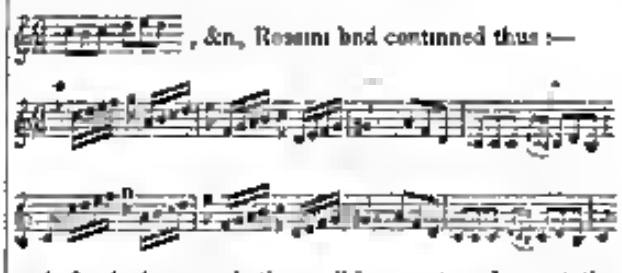
Many biographers of Rossini have wondered what could be this symphony which is indicated in the general catalogue of the works of the Italian composer. I can explain the matter to them. In 1809, Rossini, at that time a student in the Academy of Bologna, composed for the concert given on the occasion of the distribution of prizes, two pieces for orchestra, which (like the *Pianto d'Armonia*) were never printed. These pieces were —

1. *Sinfonia a più istrumenti obbligati*
2. *Sinfonia concertante*

The programme of the concert containing these two compositions was put into my hands; these works, however, are not actually symphonies, but overtures more or less developed.

Let us now turn to the manuscript score of the *Barbiere*. This precious score was brought to me all through it had been sacred with religious respect. It was taken from a cabinet, a very tabernacle in which the librarian only has a key. The manuscript is kept in two morocco cases fitting one into the other. It would take too long here to relate the series of circumstances in consequence of which the manuscript of the *Barbiere* given to Rome in 1816, finally became the property of the musical library at Florence. The paper on which the splendid and powerful Italian genius wrote such a miracle of grace and animation contains twelve staves and no more. Time, which has left no trace on the ever youthful melodies of the *Barbiere* has rendered the paper on which they are written yellow and withered, so that at first sight it looks like an old parchment. Rossini's handwriting was at that time large and firm. What a contrast between the thought of the musician rapid as the lightning, and the characters which represented it!

The score of the *Barbiere* contains no overture,* and the recitatives, although composed by Rossini, are not in his hand writing. It is curious to note that in the whole of this work there is but one erasure; but that one is most interesting. I will not do my readers the injustice to suppose them unacquainted with the *ritornello* of Figaro's grand air. Well, after the four bars at the end,



, &c., Rossini had continued thus :—

and finished up with the well known two bars at the end. But no sooner had the composer finished these eight bars than, perceiving that they were too long, he reduced them. He was so convinced of this that he suppressed them at once, without even writing the announcement. Is not this an interesting correction?

F. E. O.

* The one always given as the overture to the *Barbiere* having been originally written for the opera of *Aureliano in Palmira*.—Translator's note.

Foreign Correspondence.

MUSIC IN NORTH GERMANY

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *February*, 1875.

If we were to give but a small notice of all the musical events which have taken place in Leipzig during the last month, we should require considerably more space than is allotted to us in these columns. We must therefore restrict ourselves to the most important doings, and leave unnoticed much that is good and praiseworthy.

At the concert given by the Pauliner Sang-Verein we heard a capital performance of a living composer's finest and most conspicuous work, the *Scenen aus der Frithjof Sage*, by Max Bruch. The solo-parts were excellently rendered by Herr Gura (Frithjof) and Mlle. Gutzschbach (Ingeborg). The chorus sang enthusiastically and the Gewandhaus orchestra accompanied. Bruch's *Frithjof*, which appeared more than ten years ago, has been often acknowledged as a distinguished work. This acknowledgment was brought about less by the press, than by musicians who took part in its performance, and who praised the work of the young master. Much has been written and said about the *Frithjof*; we however never found that the work was sufficiently valued, or that its merits were acknowledged to their full extent. It was well received, it was praised, but nobody seemed to think it a work of particular importance. Although we have great respect for many of the musical novelties which have appeared within the last ten years, yet we must pronounce Bruch's *Frithjof* to be the most important choral work of our time, and for this reason we feel compelled to speak more fully about it. From the depth of the music and the unity of the composition it is evident with what powerful conception Bruch has taken in the peculiar subject of the poem. The first scene, "Heimfahrt," produces in the instrumental introduction a fresh and lively picture, on which the still finer monologue by Frithjof and the chorus of his companions follow with always increasing effect. "Ingeborg's Brautzug" is deeply touching in its sinister painful and resigned mood. The following (third) scene—containing Frithjof's revenge, burning of the Temple, and the curse of priests and people—is truly dramatic, great in its construction, bold in expression, and of grand effect up to the climax of the finale in E flat minor. The fourth scene, "Frithjof's Abschied von Nordland," offers a very advantageously situated contrast to the preceding number. Ingeborg's touching complaint (Sonata V.) with its deep melancholy and sorrowful recitation follows. A great and important finale to the whole is formed by the sixth scene, "Frithjof auf der See."

Although we do not think *Frithjof* the production of a very great genius, we yet must acknowledge that we have before us the best work which the great and highly gifted artist has written up to the present time. A fresh and healthy vein pervades the whole composition. In no parts does it appear to us a laboured or intellectual work; on the contrary, the whole seems to have been unconsciously conceived and to have sprung from pure and spontaneous inspiration. The character of the music in *Frithjof* is something quite peculiar. Neither in style, construction of movements, nor in the voice parts and the orchestra, does the young author imitate Mendelssohn or Schumann, who are the only great composers who have written larger works for male voices with orchestra. He does not copy or plagiarise any work, but gives in *Frithjof* a composition inspired by the peculiar text of the Northern legend, which he musically reproduces. Whatever is different in *Frithjof* to other similar choral works takes its origin in the poetical text of the work. Free from unnatural and far-fetched matter, *Frithjof* is a masterpiece.

At the same Pauliner concert a small but very effective and fine composition for chorus and orchestra was played for the first time. This was "Gebet auf den Wassern" by Gustav Erlanger. Herr Erlanger is still a young composer; his work was well received by the public and the critics. Amongst many other unaccompanied choruses for men's voices, a quartett by Max Zenger, composer of the oratorio *Cyra*, distinguished itself highly. It is called "Doerperlanzweise," and is certainly one of the very best quartetts for male voices lately composed.

The last four Gewandhaus concerts produced as novelties, a fine violoncello concerto by Raff, which we consider a very judicious enrichment of the repertoire for the violoncello. This concerto, as well as three small solo-pieces, were played in a highly finished manner by Herr Friedrich Grutzmacher from Dresden. On the same evening (at the twelfth Subscription concert) Frl. Wilhelmine Gips sang Beethoven's concert aria "Ah perfido," and songs by Schubert and Schumann very correctly and nestly but without being able to leave any deep impression. Haydn's D major symphony (No. 2 of Breitkopf and Hartel's Edition) and Gade's finest overture "Im Hochland" were the successful orchestral performances of the evening. At the thirteenth Gewandhaus concert, the greatest interest was taken in the performances of the well known Italian pianist Alfonso Rendano, from Naples, who, after his brilliant concert tour in Italy, accepted an invitation from the Leipzig concert directors and played Chopin's F minor concerto and pieces by Mozart and Scarlatti. We have often before praised the excellent accomplishments of this young and highly gifted virtuoso. Herr Rendano again received the applause due to him. As singer of the evening, the Leipzig public became acquainted, for the first time, with Frl. Minnie Hauck. But it appears to us that the stage is more suitable than the concert room for showing off all the advantages bestowed by nature on this lady. Her accents were too marked, and her manner of performing somewhat affected. The lady sang the aria of Susanna, "Endlich naht sich die Stunde" ("Deh vieni, non tardar"), from Mozart's *Figaro*, the well known song "Mignon" by Liszt and a mazurka by Chopin, without being well-received by either public or critics. Two highly classical works, Cherubini's overture to the *Abencerages* and Beethoven's E flat symphony, at the beginning and end of the programme, gave the orchestra ample opportunities of unfolding all its so often praised good qualities.

The fourteenth Gewandhaus concert received a particularly festive appearance from the presence of His Majesty King Albert of Saxony. The concert was opened with the D major symphony by Philipp Emanuel Bach—the most celebrated son of Sebastian Bach. After this, the St. Thomas Choir sang the Sanctus, Benedictus, and Agnus Dei, from the vocal mass by E. F. Richter (the Leipzig St. Thomas cantor), exceedingly well, under the direction of the composer. The new mass, only printed a year ago, by this well-known theorist, is a very admirable and noble work. Our honoured singer Mme. Schimon Regas, sang "L'Absence," a very unimportant concert song from the 'Summer Nights' by Berlioz, and three songs by Schubert. The song by Berlioz, although it has been in print for forty years, was new to the Leipzig Gewandhaus public, and gained no sympathy. We know as many finer songs in the "Summer Nights," and should have felt ourselves more obliged to Mme. Regan for

Digitized by Google

"Villanelle," from Op. 7 (No. 1) or for "La Captive" by Berlioz. Between the vocal numbers the Entr'acte and the "Rheinz der Alpenfee" from Schumann's wonderful work *Manfred*, and at the end of the concert Mendelssohn's A minor symphony, were performed.

At the fifteenth Gewandhaus concert we heard Mendelssohn's overture to the comic opera, *The Wedding of Camacho*. It is known that this youthfully fresh work was written by the author when sixteen years of age but it shows already the most complete master and clear traces of Mendelssohn's later developed genius. A morning hymn for female chorus and orchestra by Hermann Zopff, which followed the overture by Mendelssohn, was coldly received by the public. This novelty gave us the impression of being the effort of an amateur. Two songs for female choruses, with horn and harp accompaniments by Brahms, also found no favour. Between the choruses, Herr Robert Hausmann, from Berlin, a violoncellist, unknown to us, played Liedner's superficial violoncello-concerto, and later a very fine sonata in E minor by Corelli. In the last named piece, the young artist showed excellent qualities particularly fine tone and good musical feeling. Robert Schumann's third symphony in E flat major, called the "Rhenish," was excellently played at the end of the concert, and enthusiastically received by the public. It took a long time almost a quarter of a century, before the two symphonies in C major (No. 2) and in E flat major (No. 3) took their due place in concert repertoires. We well remember the evenings, when the repeated performances of these two beautiful masterpieces did not make the slightest impression on the public, and were afterwards spoken of by the critics of the day in a mocking or contemptuous tone. Arthur Schopenhauer says truly, that genius is always in advance of its age, and that only later generations are sufficiently educated to understand it. This is also the case with Schumann, who for a long time was not understood. The conductors of the Leipzig Gewandhaus concerts (particularly Julius Rietz) have the distinguished merit of having brought about the due appreciation of Schumann's works. Without taking notice of all the opposition made by the public as well as the critics of the day, they repeatedly produced the most elaborate and deepest of Schumann's compositions until these were properly valued.

Two Chamber-music soirées at the Gewandhaus were also very interesting. In the first we had a repetition of the charming octett (Op. 166) in F major for string instruments, clarinet, bassoon, and horn, by Franz Schubert heard last year for the first time. Mozart's E flat major quintett for piano, oboe clarinet, bassoon, and horn—this beautiful piece, a gem without fault, was excellently performed. Reinecke undertook the piano part. The Beethoven E minor quartett (from Op. 59) was equally well executed. The second quartett evening produced Beethoven's E major quartett, Mozart's B flat major quartett and Schubert's B major trio (Op. 99). Concertmeister Schradieck undertook the first violin, and executed his part artistically and with good understanding. The ensemble left nothing to be desired. Reinecke took part in the trio. The Riedelsche Chorus Society gave us the 31st of January an excellent performance of sacred choruses in chronological order, beginning with Frescobaldi, Anerio, Vittoria, and Durante, down to the composers of the present day, and ending with the Kyrie and Gloria of the above-mentioned vocal mass by Ernst Friedrich Richter.

A second volume of this master's excellent theoretical instruction-books on "Counterpoint," in a second edition, augmented with a great many excellent examples has just appeared at Breitkopf and Härtel's.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *February 12th*, 1874.

THE number of concerts we have had during the four last weeks is small (carnival having reigned), but their character was the most heterogeneous. There was the concert of Frl. Anna Mehlig, who in spite of the co-operation of Frau Sophie Menter and her husband (Popper), and of Director Hellmesberger, was not able to fill the concert-room, the public being somewhat capricious regarding the much-used piano. And yet the programme was interesting enough, finishing with Liszt's "Concert Pathétique" for two pianos. Frl. Mehlig was, however, much applauded, and has the courage to risk another concert to-morrow. The other day Herr and Frau Joachim gave a concert in the Musikvereins-Saal. What a difference! All seats taken and even the simple entrance-tickets not equal to the demand. Director Brahms co-operated, and as the last number Beethoven's quartett in C major, Op. 59 was performed by Joachim the two Hellmesbergers (the latter playing the viola) and Rover, the excellence of the execution can easily be imagined. It remains only to give the programme, consisting of Bach's sonata in E major (with violin), sonata by Tartini, sarabande and tambourin by Leclair, romance by Joachim, Hungarian dances by Brahms-Joachim and songs by Schubert, Schumann and Brahms, of which "Lust der Sturmnacht" (Schumann) and "Sandmännchen" (Brahms) were re-demanded, as also the Hungarian dances. The applause on this evening was as warm as continuous, and found its commit with the last note of the quartetto. Once more we heard the Joachims in the fifth Philharmonic concert. Herr Joachim performing in his pure artistic style the 7th concerto by Spohr and a charming cantilena of his own composition. Frau Joachim singing in the bright Handelian style the aria of Dejanira from *Hercules*. The same evening both artists left Vienna, and it is only to be hoped that we shall not have to regret their absence from this city for another seven years. Three so called Trio-Soirées by Professor Door were interesting on account of many novelties (at least new for Vienna) of two compositions by Saint-Saëns from Paris, a trio and a sonata with cello, the latter was interesting from its grand style, a sonata with violin by Edvard Grieg was no less worthy once hearing from its peculiar northern character. A sonata for two pianos by Ig. Brüll will no doubt become a favourite for two-players,—it is a noble, fresh composition, free from any gnawing agony. There remains still to mention the great Wagner-concert for the benefit of the Bayreuth enterprise. Herr Hans Richter, who is to be the conductor of that glorious enterprise, was also here the leader coming expressly from Pesth. The orchestra was that of the Philharmonic, the great Musikvereins-Saal filled to the last seat, the execution being in every way excellent. We heard three numbers by Wagner: Huldigungsmarsch, Prelude and Finale from *Tristan and Isolde*, "Wotans Abschied" and "Feuerzauber" (*Walküre*). Though not new for Vienna, the numbers were heard with great interest, the "Feuerzauber" particularly admired as a piece of magic instr. The last and lengthy number was Liszt's "Faust symphonie," consisting of three parts, Faust, Gretchen, Mephisto and a choral chorus. It would be impossible to give a description of that composition in a few words; it can only be stated that the impression was painful enough. The employment of all kind of instruments were not able to cover the want of invention. It is certainly not agreeable to state—with respect to a man of great spirit and merit—such a lamentable result, but the disillusion was too strong. The

Digitized by Google

audience would have given its disapproval in a manner less dubious than only leaving the room *en masse* long before the end of the last piece, if the conductor had not been a violinist. And here let me pause a moment to speak of Herr Richter as of a man who knows to unite to a conductor's strictness, firmness, and an imposing self-contained demeanour. It will interest you to hear that his father was a very good musician, composer and singer in the musical chapel of the Prince Esterházy, there he settled afterwards at Raab in Hungary where the son was born, and that his mother sang in October, 1857, the Venus in the first Vienna representations of Wagner's *Tannhäuser* (Theatre Josephstadt). On March the 1st we shall have another Wagner-concert, but with Wagner himself as conductor. The programme consists of the Kaisermarsch" and three fragments from the *Götterdämmerung* (the third even a part of the *Ring des Nibelungen*) —namely (1) Grosses Heerrufches Vorspiel, (2) Siegfried's Tod, (3) Schluss-scene des letzten Aktes. Herr F. Glatz, from Pesth, the performer of Siegfried, and Frau Materna will sing.

Before speaking of the theatres let me say a few words about the violinist, Leopold Jansa, who lived many years in London. He died on the 25th of last month, seventy-nine years old. He had been member of the Imperial Hofcapelle from 1826 till 1851, when he was dismissed for having played in London in a concert for the benefit of the Hungarian refugees. He was rehabilitated some years ago, and performed once more and for the last time in March, 1871, the leading violin in a quartett by Beethoven. His merit it was to have continued the public performances of quatuors in Vienna which were interrupted by the death of Schuppanzigh.

To speak of the theatres is at present an unpleasant task; they all struggle against the same evil—small income. Without regard to the Stadt theater, which cannot be mentioned, the two Hofthaater are anxious to get out of a too serious debt; the "Komische Oper" exists only nominally, it has changed its director, who found it better to dismiss the opera singers. Once more Fil. Minnie Hauck sang the Rose passing through Vienna, and once more Frau Lucca, having finished her engagement in the Hofoper, sang Frau Fluth taking leave of Vienna. That evening (28th of January) was the last opera representation—all is all over with it—poor singers are the sufferers and are to be pitied. Another theatre, the smallest and youngest, the Strampfer theatre is closing at the end of February, the directrice the famous Fil. Gallmayer, engaged as member of the ci-devant Komische Oper; the house itself, once the Musikverein and Conservatoire, will be sold. Regarding the Hofopera, I am sorry that space allows me at present only to speak in a few words of the new comic opera, *Der Widerspanstigen Zähmung* (*The Taming of the Shrew*), the libretto after Shakespeare by Widmannt, the music by Hermann Goetz, a composer from Königsberg but living near Zürich. The opera was performed with much care. Director Hurbeck conducted *in propria persona*, all the singers, the orchestra and the chorus did their best, and every hearer was obliged to confess to having heard the music of a respectable composer, a real musical talent. Herr Goetz has profited from the new direction in music, and, upon the whole it would be said, in a figurative sense we have before us the *Meistersinger* in the waistcoat pocket. Besides one thing is conspicuous the music is too serious for a comic opera, and the light pleasing melody is his feeble side. Therefore the opera, I fear, will not become popular, and that is now a days more than ever a matter of life and death with a dramatic composition. Nevertheless, as a first specimen, and elaborated with much care and taste in all its parts, the work is worth the highest praise. A second hearing could only confirm the good opinion and attest its merit. List of the operas performed since the 12th of January:—*Mignon* (twice), *Prophet* (twice), *Judas, Don Juan, Aida* (twice), *Lustigen Weiber von Windsor, Fra Diavolo, Roman Lucrezia Borgia, Freischutz, Robert der Teufel, Oberon, Don Sebastian, Norma, Der Widerspanstigen Zahmung* (twice), *Huguenotten, Nordstern, Romeo and Julia, Tannhäuser, Troubadour*.

Correspondence.

FREDERIC CHOPIN.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—A letter appears in your January number this month, on the works of Chopin, which is, I presume, intended as an answer to the article on the same subject in the January number. To write dialectically on such a subject (within the limits of an ordinary letter) is a very difficult task; one is apt to say too little or too much, and in either case gives a different impression from that intended.

There is no doubt that certain writers require a greater affinity of mind in those who seek to know them than others; and those who are wanting in that quality would do well to remember the old proverb, "Speech may be silvern, but silence is golden." If your correspondent in this month's number is anything of a pianist, I feel sure he could not have intended to convey the impression that he was trying to throw cold water on the enthusiasm generally felt by musicians in favour of the writings of the "pale wizard," as Chopin has been called.

Your January correspondent commences by quoting the theory that all genius is radically the same. This proposition has been advanced by several writers, and is, in the main, I fancy accepted by most thinkers; but he might have gone further and said that great genius reflects, in its deeds, the age in which it exists, being coloured, as it were, by that and the individuality of its own personal life. Is it not metaphysical Shelley who says

> "Life, like a dome of many coloured glass,
> Stains the white radiance of eternity"?

The Elizabethan age, with its strange mixture of heroism, ruffianism, and strong common sense, alchemy and astrology, delicacy and rudeness, produced a *Shakespeare*, a *Bacon* and a *Raleigh*—(Query, could these men have left on the *same monuments of their genius* had they lived *now*?) True genius, in all ages, from the time of Moses to the present, is the same—the voice of the prophets cannot be judged by a two-foot rule, our own by one another—for *each is great unconsciously*.

Therefore it is most unjust to judge of genius *by comparison*, its value lies *in itself*, and it can only be judged fairly when this is borne in mind. Whether we roam in the fields of literature, painting or music, it is ever the same. Each of those *High Priests of Art*, who at times speak to the world has within him a divine spark of the Eternal Truth, without which his works would not only be valueless, but would, by the inevitable law of Time, pass away completely. As to the *form* in which this spark appears, it must undoubtedly depend on, or it may even be biassed by, surrounding circumstances, in much the same way as a man is a Turk, a Chinese or an Englishman through his original birth and bringing up. To our traditional notions, and with our bigoted notions, the Englishman may appear *the one par excellence*, but not so in the higher judge, who sees in each, equal manhood, equal claim on the divine justice.

Truth is at all times the same, and equally audible, whether coming from the lips of a little child, confessing its own fault to save another from blame, or from the grown man speaking "on oath" in the witness-box even to his own shame. Granted, that the one or the other may claim our sympathy more, but that must be from the surrounding circumstances or personalities, and cannot alter the truth, *as truth*.

In the same way as the "little things" in our lives often please us more or try us the most, and generally in one or our natural weaknesses or strength, so a small work of art will often show as much ideal power and real creative genius, as one clothed in more elaborated form and I agree with your correspondent of last month (January) in instancing Beethoven's "Adelaide" as quite worthy of ranking with any of that composer's inspirations. In the same category with the great "Tone Poem" song, I would instance some of Schubert's songs, and a few of Mendelssohn's Lieder, and

Digitized by Google

some of the standard national melodies, all of which speak to us with the same power and force as to recognise the depth of wisdom shown by the great statesman who is reported to have said, "Let me write the ballads of a nation, I care not who makes its laws."

Do not both the telescope and the microscope reveal to us equal worlds of marvel? Does not the hand of the Almighty show itself the same in the rose or the lily of the valley as in the mountain torrent or the glaciers of the Alps?

To place *original creation* or idea as inferior to the mere form in which it is brought forward, is, to say the least, much the same as regarding a man's clothes to be more valuable than his brains. Perhaps "Sartor Resartus" would tell us that such is too often the truth, as the world wags. Well, I can only say *tant pis pour eux!*

In the present day, that has been termed "the educational day" more learning is too often regarded as genius. I would not for a moment undervalue the great importance of learning, without which genius itself is but half developed. Learning may add much to the lustre of genius, but it cannot create it as its greater brother. No one will deny that we have a great number of clever and well-educated men in the present day, but the original genius, is he not as rare as ever? I must not, however, thepodise any longer.

Your correspondent says, "Chopin confined himself in writing for one instrument and (with few exceptions) to the minor and less important forms of art. But the instrument he wrote for is the one *universally called the 'household orchestra,'* an instrument that has done more in the cause of civilisation (*musically* speaking) than all others put together. By this I of course do not in the least derogate from the importance and powers of any other instrument, but the keyboard has—from the first introduction of the organ, through the different stages that have produced its modifications, the virginals, clavichord, harpsichord and spinnet, and lastly the piano—always held an important and prominent position, from the fact that by its aid the thoughts of all classes of composers can be brought home to us in our rooms.

As a musician, we have but to turn to Chopin's existing works and we can scarcely deny his energetic and really original genius. "Throughout his entire writings we never find a hackneyed phrase an unfinished thought, a commonplace expression, or a suggestion of *anything wanting in skill or knowledge*." All seems to flow from his pen unhesitatingly as if he spoke, simply *because he could not help it* which is the truest test of original power.

The harmonic progressions in his preludes prove that he either intuitively knew, or had carefully studied the old school of harmony.

His wonderful studies contain everything necessary and even indispensable in difficulty, and in many points present peculiarities of execution that were not known before his day, but that since have become acknowledged and embodied in the modern school of playing."

His second concerto, the grand sonata in a flat minor, his third scherzo (specially) the tarantelle, and besides these a host of others, in *valses polonaises* and *ballades*, all strongly forbid his being placed in the rank of a *mere musician* even if he had not written his strikingly original mazurkas, or those delicious nocturnes that launch one into a dream of Fairyland. These last may be considered as his lesser writings, but they surely rank much higher than the "class of music *to which we apply the epithets pleasing, charming*," whose "*charm is at best evanescent*," &c. However "*De gustibus non est disputandum*" and as the farmer said, "There are cabbages and there are cabbages."

All the greatest musicians, writers, and artists of his day have testified to their opinion of his high merits as a great poet, musician, and original thinker. Undoubtedly some of his works are "sealed books" to those who have not the capacity to understand or else want the patience to unlock the door. But the same may be said of many of Beethoven's later works, and those of others; and that Chopin's genius is of an evanescent character is fully proved by the fact that now, twenty-five years after his death, the demand for them is greater than ever. Our best teachers always introduce his works to their pupils and the programmes of our most eminent pianists constantly contain his name.

I have been led to make these remarks, not because I disagree altogether with your correspondent, whose love for the higher forms of *classical* music must be shared in by all true musicians, but because I claim for Chopin a higher rank than that allowed to him by the letter of "J. S. S." As a writer for the piano, I place him with the other three kings—Beethoven, Weber, and Mendelssohn. As a genius, with Swedenborg and Shelley. The same peculiar facility of uncommon expression, the same dreamy, mystic power of inspiration, the same daring originality mark them; and each requires the same key to unlock them, a *sympathetic appreciation of the beautiful*.

I would not *compare* Beethoven and Chopin any more than I would Shakespeare and Shelley, or Coleridge; but because I find in the genius that gave us the great transcendental *Hamlet*, shall I not likewise recognise the genius of *Queen Mab* as I feel my heart elevated by him who wrote

> "He prayeth best, who loveth best
> All things both great and small,
> For the great God who loveth all
> He made and loves us all."

I am, Sir, yours faithfully,
JOHN OLD.

Devonshire House, Reading,
Feb. 2nd, 1875.

THE LATE SIR STERNDALE BENNETT

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—It has been repeatedly said the deceased was a pupil of Mendelssohn. There was a contradiction of this in the *Times* obituary article. Others may decide the point, but I can give some testimony in support of a denial. Soon after Sir Sterndale's first visit to Germany, he was relating to me what took place between Mendelssohn and himself on his arrival there:—"I said to Mendelssohn 'What are your terms?' He said, 'I shall not think of giving you lessons.'" I well remember these were Sir Sterndale's very words. He told me he played his "Fountain" to Mendelssohn. "Mendelssohn made me play it again," said he, or "Mendelssohn was so pleased with it, that he made me play it again." Whichever of these was the expression used, I felt that Mendelssohn asked for a repetition because he was delighted with the music. I felt too that he was delighted with the player, and with the youth himself.

Yours truly,
J. T. BENNETT.

Wetherby, Feb., 1875.

Reviews.

Christus Oratorium. Von FRIEDRICH KIEL. Op. 60. Klavierauszug. Berlin: Bote & Bock.

The subject of the present oratorio, the larger part of which is occupied with the Passion of our Lord, is one which has always possessed special attractions for composers. Among those who have treated it, either as a whole or in part, may be named Bach, in his two great *Passions* according to Matthew and John; Handel, in his *Passion according to John* and *Pass on of Christ*; Graun, in the *Tod Jesu*; Haydn, in the *Seven Last Words*; Beethoven, in the *Mount of Olives*; Mendelssohn, in his unfinished oratorio *Christus*; Spohr, in his *Calvary*; and Liszt, in the third part of his most recent oratorio, *Christus*. Besides this there are the more indirect treatments of the same subject, such as those in the *Messiah*, and in the various settings of the "Stabat Mater." Any composer therefore who essays a new work upon the same theme is inevitably exposed to comparison with his predecessors. From this comparison Herr Kiel has not shrunk; and it is no more than due to him to say that though his oratorio largely passes over the ground covered by the Pass on Music of Bach, it is, on the whole, remarkably free from reminiscences.

The work is divided into three parts, and contains in all thirty three numbers. The first part commences with Christ's entry into Jerusalem, which is followed by the scene of the Last Supper. Part the second contains three scenes—Peter's denial of Christ, Christ before the High priest, and Christ before Pilate. The third part is devoted to the Resurrection.

The general impression produced upon us by a careful reading of the pianoforte score of this work is one of very great and highly-developed talent rather than of actual genius. Its weak point seems to be deficiency of striking melody. Everywhere we find good flowing music, thoroughly appropriate to the words, and it cannot be said that the work as a whole, lacks; yet there is not a single theme which dwells in the mind. We do not of course imply that a composer is bound to introduce pretty melodies and eight-bar phrases into his music; but in all the greatest masterpieces, whether of oratorio or of other departments of the art, passages will be found which arrest the hearer's (or reader's) attention at once. Possibly repeated hearings of this work might modify the opinion formed merely from careful reading, but at present we must express our conviction that the power of melodic invention is not Kiel's *forte*. Of course, he is no more responsible for this than he is for the colour of his hair, because the gift of melody is an endowment of nature, and not one of those things which, like facility in counterpoint or skill in thematic development, can be acquired by study and practice. On the other hand, in everything that pertains

to the technique of composition, Herr Kiel shows complete mastery. His vocal part writing is excellent, and his command of polyphony admirable. As may therefore be expected, the choruses are the best portions of the work. The opening "Hosanna" in eight parts—the excellent double fugue, "Singet dem Herrn ein neues Lied,"—the six part fugue, "Wir gingen Alle in der Irre"—and the fugue with a choral, "Wer wird den Tag seiner Zukunft erleiden?" may all be instanced as very fine examples of the composer's skill. In all of them, however (with the exception, perhaps, of "Singet dem Herrn"), it is the treatment rather than the subjects which excite the most interest. So again with the short dramatic choruses in the scene between the Jews and Pilate. Here we cannot but feel that the right key is pitched, the correct expression is in every case given to the words; yet there is a want of that indefinable charm about the music which would rivet the attention of an audience. Special praise should here be given to Herr Kiel for the skill with which, though here and in the preceding scenes treating the identical texts of Bach's *Passion according to Matthew*, he has, with one exception, avoided the slightest trace of a reminiscence. The one exception referred to is the chorus "Kreuzige ihn" (p. 127), the theme of which so nearly resembles that of Bach's "Lass ihn kreuzigen," as to suggest that the similarity was designed, and that Kiel intended to recall the setting of his great predecessor.

The solo portions of the oratorio are not, on the whole, of very great interest. Here the deficiency of melody above referred to makes itself felt more plainly than in the choruses. Among the most successful of the songs are the opening number of the work, the tenor air, "Bereitet dem Herrn den Weg," and the mezzo-soprano solo "Das zerstossene Rohr wird er nicht zerbrechen." A large part of the solo music of the work consists of that hybrid between recitative and air known as *arioso*, and there are but few songs developed at any length. Conciseness, indeed, is one of the prevailing characteristics (and, it may be added, merits) of the oratorio. In the present day, when over-development is the rule rather than the exception in modern compositions, it is refreshing to meet with a large work which is totally free from the fault of diffuseness.

Kiel's *Christus* must, as a whole, be pronounced a thoroughly musicianly production, which, if it nowhere rises to the height of great genius, yet never sinks below the dignity of its subject, and is certainly above mediocrity. If never very great, it is also never very small.

Bilder aus Osten. Von ROBERT SCHUMANN. Op. 66. Für Orchester bearbeitet von CARL REINECKE. Leipzig: Fr. Kistner.

SCHUMANN'S "Oriental Pictures" are well known to pianists in their original shape as pianoforte duets. As a general rule, pianoforte music is but ill adapted for orchestral arrangement; but there is probably no composer's music for that instrument which would suffer less from the process of adaptation than that of Schumann. The reason for this is to be found in the almost entire absence of what is known as "passage writing." A comparison with the pianoforte music of other composers will perhaps make this clear. No one who was not a candidate for Colney Hatch would think of arranging for the orchestra such works as Mozart's duet sonata in C, or Hummel's duet in A flat. In both these works are to be found abundance of mere pianoforte passages, admirably suited to the genius of the instrument, but suited for no other instrument whatever. Even in pianoforte music, which as a whole is orchestral in form and character, there will in most cases be found certain portions which are unsuited for orchestral transcription. Schubert's great duet in C, Op. 140, is an instance in point. It has been most ably instrumented by Joachim, and, taking it altogether, it makes a very effective symphony; but the finale contains several passages which cannot in the orchestra produce the effect obtained on the piano. Many of Schumann's works, however, contain scarcely a solitary passage of this kind, and the "Bilder aus Osten" are among the number. Herr Reinecke's long experience as conductor of the Gewandhaus concerts at Leipzig, and his great familiarity with orchestral effects, eminently qualify him for the task of adaptation; nor, indeed, could the instrumentation of these little gems have been more judiciously and tastefully done than it has been by the arranger. It is only natural that some of the numbers should be more effective in their new dress than others. Thus the first, fourth, and sixth "come out" best in the orchestra; the second is, as regards its contents, one of the less striking pieces; in the fifth, while the opening portion is well suited for adaptation, the episode in the major is much less so; and the third, which one would have certainly expected to find one of the best pieces, did not, when the whole series was recently played at the Crystal Palace, produce the effect which might have been anticipated. Herr Reinecke's orchestration is very skilful, and never too noisy. In one or two places one would feel inclined to differ from his treatment; but, on the whole, it is deserving of great praise. In the first number the big drum and cymbals (mostly *pianissimo*) and in the fifth the triangle, are employed with great tact. The trumpets are sparingly, and the trombones not at all used. As the pieces are originally written for the most part in extreme keys the whole series is transposed for the orchestra a semitone higher—a very judicious change, as not only is greater brightness of effect obtained, but the performance, especially for the wood instruments, is rendered much easier.

A First Book on the Theory of Music. For the use of the Plymouth High School for Girls. By LOUISA GIBSON. London: Moffatt, Paige, and Co.

THE present little treatise contains, within the compass of about a hundred small pages, a large amount of elementary instruction in a very clear and concise form. Its scope will be best understood if we give the headings of the fourteen chapters of which it consists. These are:—1. Keyboard, staff, lines, and spaces. 2. Notes, rests. 3. Dotted notes. 4. Position of the hand and arm, &c. 5. Time. 6. Double-bars, da capo, pause, 8va, &c. 7. Legato, slur, tie, staccato, chord, arpeggio, &c. 8. The sharp, flat, natural, signature, accidentals. 9. The appoggiatura, acciaccatura, turn, shake. 10. Notes, rests, accent. 11. Terms and marks of expression. 12. Intervals. 13. Scales. 14. Clefs, transposition, fingering.

It will be seen from this enumeration that the book is designed chiefly for students of the piano. After a careful examination of its contents, we are glad to be able to praise it warmly as not only very intelligible, but for the most part exceedingly accurate. There are, however, two or three little points which have suggested themselves to us in reading, to which we would direct Miss Gibson's attention, not in a captious spirit, but because we think the little work not unlikely to reach a second edition, and feel sure that in that case the authoress would like it to be as perfect as possible. In treating of bars (p. 29) the learner is simply told that "each bar, throughout the piece, must contain the same number of minims, crotchets, quavers, or semiquavers, or their equivalent in other notes." This is of course perfectly true; but it leaves out of sight altogether the real use of the bar, which is to show the place of the accent; nor when accent is treated of (p. 61) is the omission more than incidentally rectified. Again, we think that the explanation of the difference between compound-common and triple time might with advantage have been somewhat fuller. If after reading Chapter V. a pupil were asked what is the exact difference between a bar of 6/8 time and one of 3/4, supposing each to contain six quavers, we do not feel sure that she would have learnt with sufficient clearness that the former contained three accents in the bar and the latter only two. True, it is stated in the text; but our own experience with pupils is that in general there is no point on which they are more "shaky" than accent and rhythm. The feeling for time is, we think, far more frequently wanting than a sense of tune; and therefore such explanations as that just referred to can hardly be too minute. On p. 57 the beat is described as a trill, and merely called a "very short shake;" the special point—that it consists of three notes only, with the accent on the third—is not mentioned at all. We have one more suggestion to make. On p. 74 we read that "a perfect interval is one which cannot be augmented or diminished without being changed from consonant to dissonant." The definition of these two words, however, is not met with till p. 76; consequently the above statement is unintelligible where it stands. We should recommend that the question on "consonant" and "dissonant" should be transposed so as to precede that of "perfect" intervals; the matter would then be quite clear. As we have said above, we make these suggestions not for the sake of fault finding, but because the little book is so good that it is worth while to make it even better. Had we thought less highly of it we should not have troubled ourselves to point out its few shortcomings. Fortunately they are not such as to detract from the value of the work, because an intelligent teacher can easily supply them for himself; and to intelligent teachers we have much pleasure in recommending the treatise.

SHEET MUSIC.

INSTRUMENTAL.

Romanza for Violin or Violoncello and Pianoforte, Op. 34. *Sehnsucht*, Impromptu for Violin or Viola and Pianoforte, Op. 35. *Mélodie Sérieuse*, pour Violon, avec accompagnement de Piano, ou d'Orgue-Mélodium. By W. H. GRATTANN. (London: John Hart.) There is by no means too great an abundance of what may be called drawing-room music for the violin, which is easy enough to be within the reach of average amateurs. Mr.

Digitized by Google

Gratton's three unpublished little pieces will therefore be welcome to the class of players to whom we are alluding. A flowing and natural style of melody characterises all of them; the changes, if not showing any striking individuality, are pleasing, and their treatment musicianly; the violin part lies comfortably for the player, and the piano accompaniment is not degraded to a mere drumdrum on tonic and dominant. Amateurs will find these pieces serviceable on occasions where there is a little music, but where a Mozart or Beethoven sonata would be out of place.

Incidental Overture, for the Pianoforte, by HERBERT SAMUEL (Duncan Davison and Co.), is, we are sorry to say, by far the worst composition of Mr Samuel's that we have yet seen. In the first place the form is bad. It begins in F and ends in A minor, besides this there is no unity about the work. The subjects, so far as we can discover, have no possible relation to one another, and the composer's inventive power seems at intervals to fail him altogether, and the music comes to a dead stand-still with a number of semibreves in the middle of an *allegro*. But the harmony is worst of all; not only is it frequently very crude, but consecutive fifths and octaves are in places painfully prominent. We wish Mr Samuel better luck next time.

Impromptu, for the Pianoforte, by CHARLES HENRY SHEPHERD (Stanley Lucas Weber and Co.), is a well-written piece in the free modern form. An allegro in A minor opens with a well defined subject, which is already treated, though there it can pass as the *f* in octaves in the last line but one of p. 4 the effect of which is rather vague, the tonality being very undecided. The episode in E (*andante non troppo*) is in good contrast with the chief theme.

Les Papillons, pour Piano, par NAPOLEONE VOARINO (Cramer and Co.), is a pleasing little drawing room piece of very moderate difficulty. The composer we learn from the title-page is pianist to the Queen of the Belgians.

Valse Reverie (No. 1 of Five Musical Sketches), by JOHN MILTON TARBOLTON (Birmingham: Adams and Hereford). Displays more taste and musical feeling than are to be found in the average of new waltzes, though the piece suffers in parts from too long persistence in one rhythm, as for instance on the fourth and fifth pages.

No. 2 of Original Sketches, for the Piano by WESTLEY RICHARDS, Op. 5 (Lamborn Cock), puzzles us as to why in the world it should be called a "Skating." It is in reality an accordingly well written first movement of a sonata constructed and developed in strict form, and on the whole one of the best pieces from Mr Richards's pen that we have yet met with. Was he afraid to publish it as part of a sonata for fear of frightening the unmusical public?

The Drukker Galop, by C. H. R. MARRIOTT (Cramer and Co.), is an effect in pianoforte-music.

VOCAL.

Three Sacred Songs, by BERTHOLD TOURS (Duncan Davison and Co.) are all excellent, and may rank with the best of Mr Tours's compositions. We confess to not liking the consecutive fifths in the accompaniment of the "Chapel" (No. 2), which are evidently designedly introduced, but with this reservation the song pleases us much. Our favourite however is the third, "Vale of the Cross," which is really a very charming song. No. 1, "Faith," though good, is in our mind less striking than the other two.

At the Eastern Gate, *King Holy* Songs, by BERTHOLD TOURS (Evans and Co.), are far inferior to the three sacred songs just noticed. This, we think, is more a proof of Mr Tours's artistic feeling, because the words of both are very poor—we are almost tempted to say "silly"—and it shows that Mr Tours can only write to fine music when he has words to set which are really worth setting.

Ad Chloen ("To Chloe") Ode, by HORACE, set to music by CHARLES SALAMAN (Cramer and Co., and Lamborn Cock). Two versions of this song are before us, one with the original Latin text, and the other with Lord Lytton's translation. Mr Salaman has surmounted the difficulty of adapting the peculiar Latin metre to music with great skill, and has produced a very pleasing and effective song. It goes rather better with third and the original words (to which we should think it was written) than with the translation; but the latter will probably be preferred by the majority of singers.

Edith's Bird—An Old Air. Songs, by CLEVELAND WIGAN (Augener and Co.). The first of these is a pleasing and unpretending little song calling for no special notice. The second, of more importance, is not only well written, but has much distinctive character about it. We like it greatly.

Lisette (The Blind Girl's Song), by J. E. MALLANDAINE (Cramer and Co.), is a simple little ballad, which will probably be familiar to some of our readers as being sung by Miss Emily Fowler in *The Two Orphans* at the Olympic Theatre.

The only point worthy of notice in *The Coast Guard* Song by G. F. NORMAN (Cramer and Co.), is the life-like picture of a coast guardsman on the title.

Lucette, Romanza, with French and English words, by G. BARRETTO (Cramer and Co.) has pretty and piquant song of the ordinary waltz pattern which if well sung, will be sure to please from its "lilting" melody.

We have also received sundry part-songs and hymn tunes by various composers. After carefully reading them all through we can find nothing worthy of notice in any of them. It is therefore unnecessary to catalogue their names.

Concerts, &c.

CRYSTAL PALACE.

BEETHOVEN'S Mass in C (No. 1), in which the principal parts were sustained by Miss Blanche Cole, Miss Julia Elton, Mr Vernon Rigby, and Mr Lewis Thomas, found the place of the usual symphony at the fourteenth concert. The only novelty has a pleasing one, was Herr Reinecke's arrangement for orchestra of Schumann's "Bilder aus Osten"—a series of six impromptus, originally written in 1848 as pianoforte duets, a which form they have long been favourites with Schumann's admirers. They owe their existence, as Schumann himself told us, to the impression which a reading of Rückert's Makamen—a series of tales from the Arabic of Hariri—made upon him. In their orchestral form they were first heard at Leipzig towards the close of last year. Mr Manns has therefore lost no time in bringing them forward. That he should have given the preference to them rather than to some work of Schumann's originally written by him for orchestra, with which he has not yet familiarised his audience, is probably due to their intrinsic beauty which is so great and self-apparent that it could hardly fail to appeal in every source. Other items of interest were Mr Sullivan's overture "In Memoriam," composed for the Norwich Festival of 1866, and Brahms' variations for orchestra on a theme of Haydn's, which, it will be remembered, were so warmly received on their production here in March last that a repetition of them was at once demanded for a subsequent concert.

The fifteen concert was signalised by the first appearance here this season of Herr Joachim, whose annual visit in as at this period has for many years past been looked for as a matter of course, and is still regarded as one of the most welcome changes of the year. To the occasion we are indebted for the first hearing of many a fine work by Schumann, Brahms, &c. On the present occasion he came forward with the recitative adagio, and allegro from Spohr's violin concerto, No. 6, and a new composition of his own—a notturno in A (Op. 12) for solo violin, wind accompaniment for violas violoncellos, double-basses, oboes, and horns. Like his "Hungarian" concerto, it has a work which will probably be better appreciated on a second hearing than on the first. It is to be hoped, therefore, that an early opportunity of repeating it will be accorded to us. Another novelty, inasmuch as it was heard here for the first time, was Bach's suite in C for an orchestra of strings, with two oboes and a bassoon. It consists of a so-called overture—or a prelude as we should designate it nowadays—followed by a succession of dances—viz. a courante in 3 gavottes, a forlane two minuettes in 2 bourrées, and two passepieds. Though old-fashioned in form nothing could be fresher in spirit or more invigorating. The symphony was the Beethoven in E flat, No. 4, the vocalists Miss Sophie Löwe and Mr. Henry Guy.

The introduction of a modern suite at the following concert was well devised, inasmuch as it tended to illustrate the great advance which has been made since the time of Bach both in the development of musical form and in orchestration. This was Franz Lachner's suite in C (No. 6) for grand orchestra (Op. 150). Unlike the more composer's more recent Ball Suite, which consists of a series of dances still in vogue (polonaise, mazurka, waltz, &c.) this partakes more of the form of a modern symphony, being divided into four movements viz. an introduction and fugue, an andante, a gavotte and a finale. The introduction and fugue, though trite and old fashioned, is spirited in effect, while the plaintive character of the andante and the liveliness of the gavotte a one of unusual rapidity (*allegro assai quasi presto*) are also equally contrasted. The *finale* which occupies as much time as a third of the entire work consists of funeral music, followed by a ball music and regarded as programme music, is doubtless intended to depict a soldier's burial, and the return of his comrades to barracks. Herr Lachner's work

Digitized by Google

abounds with clever and pleasing devices but the absence of unity of style and invention between its different movements seems to us to detract much from its worth as an organic whole. The gavotte the most taking movement, was re-demanded but its repetition inspired us with no desire to hear it again. Dr von Bülow's rendering of Mozart's concerto in C minor (Op. 60) composed more than fifty years ago, may have been a surprise to many inasmuch as he is regarded rather as the champion of the present than of the past but was nevertheless welcome, firstly because it is one of the best works of a master who, during the transitional period between Mozart and Liszt, did an immense deal to raise the standard of pianoforte playing and secondly because, though familiar enough elsewhere it had not been heard before at these concerts. Except in the rendering of such works as Liszt's transcriptions of Schubert's waltzes, in the embroidery of which it seems perfectly legitimate to make additions (as he did with regard to taste at the same concert), it is always Von Bülow's first aim to present his authors works in the manner which he conceives to be most in accordance with their primary intentions. The present was a striking instance in point, for we have it on the authority of Mozart's widow whose presence graced this concert, that Von Bülow's rendering of this concerto vividly recalled to her recollection her husband's playing of it in his best days. The overtures were Beethoven's *Egmont* and Mendelssohn's *Melusine*. Mlle Johanna Levier and Mr Walthew were the vocalists. The lady made a less favourable impression than on a former occasion of her appearance here, the gentleman, apparently a novice in his art, gave ample proof of his possession of a voice well worth cultivating.

Brahms's pianoforte concerto in D minor Op. 15, was the chief item of interest for musicians at the seventeenth concert. Though some years have elapsed since it was presented to the musical world, first by himself and subsequently by Mme. Schumann it has only recently been published in orchestral score. In every respect it is a noble work; but, like many of the grandest conceptions of the greatest masters, is one which only reveals itself in its fullest beauty after conscientious study and repeated hearings. It consists of three movements. The first (*maestoso*) which is sometimes more than akin in spirit to the ninth symphony of Beethoven is so broadly developed and so grandiose in character that one cannot but feel that it vividly depicts some tremendous drama—perhaps a scene from the Apocalypse, as awe-inspiring as the Last Judgment. The sublime religious beauty of the second movement is unmistakable; but the third, a rondo in form and the most individual of the three in character may be regarded as the most popular in the best acceptation of the term. Though immensely difficult to perform full justice was done to it by all concerned, but by none more so than by Mlle Marie Krebs, who, regardless of difficulties which she had thoroughly mastered, seemed fully to enter into the spirit of the work, which is much to the credit of her good taste and high courage to have brought forward. The novelty of this concert was the overture to a Festspiel—"From Elbe to Rhine"—composed by C. Krebs in celebration of the return of the victorious Saxon troops to Dresden, on the close of the Franco-German War, 1870-71. Brilliant and Weber-like in character and based principally upon Luther's chorale "Nun danket alle Gott" it must admirably have served this purpose for which it was written but here its interest for the British public ceases. The other overture was that to Mozart's *Entführung aus dem Serail*: the symphony was Schubert's, in B minor (No. 8 unfinished). The vocalists were Mme. Patey and Mr. E. Lloyd who contributed airs from Bennett's *Woman of Samaria* and songs by Gounod and Sullivan.

MONDAY AND SATURDAY POPULAR CONCERTS.

Whether designedly or by accident, it has several times of late happened that Mr. Chappell's Saturday afternoon programmes have been of such surpassing interest that many of his regular attendants of the Crystal Palace concerts have given them the preference. One may sometimes regret that two such attractive entertainments should be going on at the same hour, because it is impossible to be present at both: but it would be unjust to make it a cause of complaint that Mr. Chappell sometimes accords the first opportunity of hearing new and important works to his Saturday audience, which as a body must probably be distinct from that of his Monday evenings. On the last two occasions of Dr von Bülow's appearance at a Saturday afternoon, the programmes, so far as he was associated with them, were irresistible. On the one occasion he was heard alone in Beethoven's Variations on an Air in F major, Op. 34, which are as surprising (each being in a different key) as they are pleasing: with Sig. Piatti, in Chopin's Pf. sonata in G minor Op. 65, which had only been once previously given in these concerts: and with Mme. Norman-Néruda, Herr Straus, and Sig. Piatti, in Brahms's quartett in A major Op. 26, a work which gains in estimation each time it is heard. On the other occasion Dr von Bülow united forward with Schumann's "Faschingsschwank aus Wien" Op. 26, for his solo: and with M. Sainton, was heard in Grieg's sonata in F major. Both works were heard here for the first time. The "Faschingsschwank," one of Schumann's brightest and most genial works, is always welcome, but for once we are constrained to say that the doctor's reading of it was not altogether in accordance with our own preconceived ideas as to how it should be played: and this we may add, is the feeling of several of his great admirers. Grieg's sonata, which is as charming as it is remarkable for its originality met with as warm a reception, that we cannot but think that Mr. Chappell will do well to lose no time in following it up by the same composer's sonata in G, introduced by Mr. Hallé at one of his "recitals" of last year. On his last appearance on a Monday evening, Dr von Bülow—to whom we are indebted for so many novelties as welcome as they have been judiciously chosen—played for the first time here a Suite des Pièces in E minor Op. 72 by J. Raff: the success of which and already been assured at one of his recitals of last year.

To Von Bülow Herr Joachim has now succeeded as the principal attraction of these concerts. Welcome as he is as the greatest violinist of our day, we cannot but think that he would be even more so if only were he to meet a greater influence in bringing forward new or unfamiliar works of interest of which there are plenty craving for a hearing. On the first appearance he was first heard in Schubert's beautiful quartet in D minor. This was heard here for the ninth time. We cannot but feel, therefore, that it might have been advantageously replaced by some other of Schubert's quartetts of which but three are as yet been heard at these concerts. In correction of a note in the programme-book, from which it appears that Mr. Chappell at his biographist it only negatives of four quartetts by Schubert, it seems right to recall the fact that there are nine quartetts by Schubert, including a single movement from a posthumous work in C minor published by Messrs. Peters and Co. of Leipsig. On another occasion Herr Joachim was set down to Beethoven's first quartett. That the presence of so great a player should not more frequently be taken advantage of for the production of some of Beethoven's later quartetts, with the difficulties of which there is no one more competent to cope, certainly seems to us a grave mistake. Among his solos have been the andante and allegro from Bach's sonata in A minor: in which on being recalled he substituted the bourrée from the same master's sonata in A minor: and (for the seventeenth time at these concerts) Tartini's sonata, Il Trillo del Diavolo. On one occasion Mr. Franklin Taylor was the pianist, for his solo he made choice of Beethoven's sonata in A flat, Op. 31 No. 3 which he gave with admirable effect, though exception might perhaps be taken to the unusually moderate pace at which he took the second movement (*allegretto vivace*). Roused to emulation, and appeared to us, by his colleagues MM. Joachim, Ries, Straus, and Piatti, he was heard to even better advantage in Schumann's quintett in E flat, Op. 44, which now reached its fourteenth performance at these concerts. On another evening when Mlle. Marie Krebs was the pianist, the first part of the programme was devoted to works by the late Sterndale Bennett. It included his sparkling charming Chamber Trio in A major—the only one of his concerted works, excepting the sonata-duo for violoncello, which had been previously heard here—the unaccompanied quartett, God is a spirit, from *The Woman of Samaria*, and the pianoforte sonata, "The Maid of Orleans." Mlle. Krebs gave a striking proof of her readiness by the efficient manner in which, with MM. Joachim and Piatti, she rendered her part in the trio, and by playing the sonata from memory.

Last Monday's concert commenced with Brahms's sextett, for strings, in B flat, Op. 18, which, on this its fourth performance at these concerts met with so warm a reception from the audience that it was hardly fair to be followed in due course by the same composer's sextett in G, in many respects the finer work of the two. Mr. E. Dannreuther was the pianist of the evening making choice of Beethoven's difficult sonata in A major Op. 101. His interpretation of this beautiful poem with the leading characteristics of which are impassioned tenderness restless longing and vigorous determination, was well considered and at all points highly contenting. He was subsequently associated with Mlle Joachim and Piatti in Schumann's Fantasie-stücke, Op. 88 given here for the first time. The work consists of four movements—viz. a romanze humoreske, duet, and march. Each is of exquisite charm, and as the whole work is easy of comprehension and offers no extreme difficulties in execution and ears may thank Mr. Dannreuther for bringing it under their notice. A strikingly fine performance of Haydn's quartett in B minor Op. 76 (for the twelfth time), closed the entertainment.

Digitized by Google

MR HENRY LESLIE'S CHOIR.

THE first of a series of four subscription concerts, which took place at St. James's Hall on the 17th ult., was in many points both interesting and attractive. The programme, which consisted entirely of works by German composers, included Brahms's "Liebes-Lieder" Waltzes (both a number for a double choir). The Spirit also helpeth us," a variety of part-songs, and vocal and pianoforte solos. Brahms's Waltzes were thus announced in the programme:—"Songs of Love, waltzes for a choir with an accompaniment for four hands on the pianoforte." In connexion with a misapprehension which this might give rise to, it may therefore be remarked that they would more properly have been announced as "Waltzes for the pianoforte (four hands) with vocal parts *ad libitum*." There are eighteen of them in all, and each has its especial charm. Mr Leslie contented himself with the presentation of six. As pianoforte duets they are complete in themselves, and, except under the very best circumstances, unisono, we think gain in effect by the addition of voices-parts. That these were duly graced by their composer to be sung by a quartet of soloists there can hardly be a shadow of doubt. At any rate their effect sung by the whole choir at a monotonously slow pace and not in their best style, was very disappointing. On all other occasions throughout the evening Mr Leslie's choir gave ample proof of the continued maintenance of its unrivalled efficiency. This was especially noticeable in the spirited and accurate rendering of Bach's uncommonly difficult motett and again in Sterndale Bennett's "God is a Spirit," sung as a tribute to his memory by the whole choir but with all the delicacy and feeling of a quartett of accomplished vocalists. Excepting two by J. Blumenthal, all the part songs were old favourites by Mendelssohn. The two by Blumenthal, entitled "Night" and "Laughing Song" from William Blake's "Songs of Innocence," were performed for the first time. They pleased greatly and cannot but prove a welcome addition to the repertoire of part-songs. The song "Night" is remarkable for its novelty of treatment. In the first half of each verse the melody is taken by the pianoforte and basses in octaves, the harmony being filled in by the alti and tenors; in the latter half this process is reversed, the melody being assigned to the altos and tenors in unison while the sopranos and basses, sometimes divided, weave an accompaniment around it. The effect is as pleasing and striking as it is unusual. The other, a "Laughing Song," and a capital exercise in rapid articulation may be commended for its sprightliness. By no means the least pleasing feature of this concert was the début, as a vocalist, of Mr Leslie's niece, Miss Eva Leslie. This young lady who for a year or two to come will still be in her teens, has for some time past been studying under Miss Saunton Dolby. Though unmistakably nervous at first she soon overcame this, and then one at once felt oneself in the presence of an artist musically and intellectually gifted by Nature and who had been trained in an excellent school. Her songs were Schubert's "Ave Maria," and Mendelssohn's "Frühlingslied." The overwhelming applause which followed the latter was an encouraging as it must have been pleasing to her. If her health permit, a bright future seems assured to her. We wish we could give an equal account of Miss Florence May whose academical style of playing on this occasion in Chopin's "Ballade" in A flat, and in three of Mendelssohn's *Lieder ohne Worte* disappointed hopes which we had formed on a former occasion of our hearing her.

SACRED HARMONIC SOCIETY.

A MORE than usually interesting performance was given by this society on the 5th ult., for instead of a well-known oratorio, it consisted of three works which had not been given here for several years. They were, Mozart's Mass in C, No. 2; Spohr's Cantata, *The Christian's Prayer*; and Mendelssohn's music to the play *Athalie*. Mozart's Mass, though published as No. 2, is one of the last he wrote. It was composed in 1779 for performance at Salzburg by a small choir and orchestra, consisting only of violins (no violas), violoncellos, double-basses, oboes, trumpets, and drums. Sir Michael Costa has shown his admiration for Mozart by the trouble which he has taken to make it available for Exeter Hall by adding violas, clarinets, horns, bassoons, and a contra bassoon. For our own part we would rather hear it performed by a choir and orchestra as meagre as that for which it was originally written than in the exaggerated manner by which whatever was gained in grandeur of effect was lost in delicacy and precision. The text of Spohr's cantata is an amplified paraphrase of the Lord's Prayer by A. Mahlmann. Spohr tells us in his Autobiography that he was led to the composition of sacred music by the small success attending his operas. Spohr however had no idea of sacred style and there are many passages in his operas and oratorios which might certainly be interchanged without much damage to either. Though the *Christian's Prayer* contains much that is pleasing and admirable for its artistic construction, it seldom rises to the desired fervour and dignity of sacred music. This was the more felt by its being immediately followed by Mendelssohn's *Athalie*, the massive character of much of which is so exactly suited for performance on a grand scale. In the two works first named the principal vocal parts were sustained by Miss Edith Wynne, Miss Julia Elton, Mr Henry Guy and Mr Theodore Distin. In *Athalie* the illustrative verses to which were declaimed by Mr Ryder, they were undertaken by the two ladies above mentioned, with the addition of Miss Ellen Horne. The performance, though not one of the highest merit, was on the whole a tolerably satisfactory one. A word is specially due to Mr Guy in recognition of the creditable and ready manner in which he undertook an important part at short notice in the place of Mr Pearson.

ROYAL ALBERT HALL.

THE programmes of these concerts, the number of which has been reduced from six to two in each week, viz. a "popular" concert in each week, and an oratorio or orchestral musical concert in each alternate week, have since their resumption on the close of the Christmas holidays, been pretty closely restricted to the usual routine of well-worn works. An exception is to be made however, in favour of those presented by Herr Wilhelmj, whose appearance here has proved a special and most attractive feature of these concerts, and who on several occasions, has come forward with new or seldom-heard works of importance. Among these may be enumerated Wagner's "Albumblatt," F. Hiller's "Concert-stück," and concertos by F. Hegar and Paganini. The band, which is now under the sole direction of Mr J. Barnby, it is satisfactory to state, has been materially reinforced and extra time having been gained for rehearsals by a reduction in the number of performances, a more uniform excellence than at first attended these concerts may in future be looked for and, we hope, a better chance of their proving remunerative.

Musical Notes.

THE prospectus of the coming season (the sixty-third) of the Philharmonic Society offers several novelties. First and foremost is Raff's "Im Walde" symphony which we hope will not share the fate of the "Lenore," announced last year by this society but never given. The other works announced for the first time at these concerts are Lachner's suite in D, a symphony by Rubinstein, Brahms' variations on a theme by Haydn, Schumann's overture to *Der Braut von Messina*, Wagner's "Huldigung's Marsch" and his introduction to *Tristan und Isolde*, and Spohr's overture to *Der Zweikampf*. Besides these several works are promised which, though not first performances are but rarely heard. The first concert is fixed for the 15th inst.

MR. WILLIAM COMBER'S three chamber concerts of modern music take place during the present month, at St. George's Hall. The programmes are fully equal in interest and novelty to those of previous years. The works to be performed are:—String quartetts Brahms, in A minor, Op. 51 No. 2; Svendsen, in A minor, Op. 1. String octett Svendsen in A, Op. 3. Piano quartetts A. C. Mackenzie, in E flat; Gernsheim, in E flat, Op. 8; C. J. Brambach, in A flat Op. 23; Raff's trio in C minor, Op. 102 and his sonata for piano and violin, Op. 73, and Brahms' sonata for piano and violoncello in E minor, Op. 38.

THE fourteenth concert of the Society of Amateur Musicians took place in St. George's Hall, Langham Place, on Thursday, Feb. 11th. The programme included a selection from Handel's *Acis and Galatea* followed by a number of smaller compositions, both vocal and instrumental. The performances throughout was a very good one. Handel's choruses, especially were given in perfection and, to judge from the applause they evoked, were listened to with great satisfaction. Mr. Henry Banner was the conductor.

THE first concert of the recently formed Glee and Madrigal Society, Derby, took place on the 9th Feb., and was pronounced by all present to be an unqualified success. The high pitch of perfection attained by the choir in so short a time was a matter of surprise and the repeated plaudits accorded by the audience must have been most flattering to the conductor, Mr. W. J. Kempton, organist of All Saints'. The vocalists were Miss Emilie Foster (soprano), Miss F. Armstrong (contralto), Mr. W. H. Ling (tenor) and Mr. Tom Kempton (bass). Miss E. Foster's exquisite singing was greatly admired. She possesses a pure flexible voice, which is used with consummate taste and it is not too much to say that she is justly entitled to an *artiste*, to the high encomiums paid to her by the press. Miss Armstrong sang very nicely and went through her portion of the programme satisfactorily. Mr. Ling was evidently suffering from cold

but his songs were nevertheless well received. Mr. T. Kempton won loud applause by his excellent singing. Three duets, a trio, and a flute solo by Mr. Mawbey, completed an excellent programme. Mr. G. H. Gregory, Mus. Bac., presided at the harmonium, Mr. H. Hausley at the piano, and there was a full band.

A VERY successful concert was given in the Public Hall at Ripley, on the 8th Feb., by the Derby Glee and Madrigal Society. Mr. Kempton, of Derby, conducted. The vocalists were Mme. Billinie Porter, Miss F. Armstrong, Mr. W. R. Ling, and Mr. Tom Kempton.

THE Potteries Tonic Sol-fa Choristers gave a very successful miscellaneous concert at Burslem, on the 4th Feb., with Mlle. José Sherrington, Mme. Poole, Mr. Nelson Varley, Mr. Wadmore, Mme. Varley Liebe (violin), and Mr. Charles Malcolm (pianoforte) as principals. The choir contributed two choral part-songs, one of which, "My old friend John," was not published (arranged as a part-song) until the Monday before the concert, but was accurately and effectively sung on the Thursday evening after one rehearsal. Mr. Powell, the conductor of the choristers, occupied his accustomed post.

A VERY interesting lecture-concert was given in the Mechanics' Hall, Rotherham, on Tuesday, Jan. 19, by Dr. Spark, of Leeds, on "The vocal gems of English Opera." There was a large and fashionable audience. The lecture was illustrated with some choice selections from the works of Purcell, Arne, Horn, Balfe, Wallace, Bishop, &c., which were executed in capital style by Miss Walker and Miss Taylor, of Leeds, Mr. F. Kemp (tenor) and Mr. Dodds (bass). A unanimous vote of thanks to Dr. Spark for his able lecture brought the proceedings to a close.

THE annual Musical Festival in Edinburgh has taken place as usual during the past month, under the direction of Professor Oakeley. Mr. Charles Hallé and his band were again engaged, and three concerts were given. At the first the chief works performed were Mozart's symphony in D, Beethoven's concerto in C minor, and the overtures to the *Naiads* (Bennett), *Richard III* (Volkmann), and *Rienzi*. At the second (the "Reid" concert), after the indispensable "Introduction, pastorale, minuet, and march" by General Reid, were given Beethoven's symphony in D, Viotti's violin-concerto in A minor (Mme. Norman-Néruda), the overtures to *Athalie*, *Hamlet* (Gade), and *Leonora* No. 3, and various vocal and instrumental pieces. The third and last concert brought forward Schubert's great symphony in C (No. 9), Liszt's "Les Préludes," the overtures to *Medea*, *Genoveva*, and *La Vestale*, Mendelssohn's "Rondo Brillant" in E flat for piano and orchestra, &c. &c. At a concert given on the 2nd of February by the Edinburgh Choral Union, Professor Oakeley's "Funeral March," lately reviewed in these columns, was performed with much success. His "Edinburgh March" was also given on the 6th ult., at the Orchestral concert of the Glasgow Choral Union.

THE Dundee Amateur Choral Union gave their second concert of the season on the 16th ult., when Weber's *Praise of Jehovah* (*Jubel Cantata*) and Randegger's *Fridolin* were the works performed. On the following evening the third Orchestral concert took place, Mendelssohn's "Scotch" symphony being the chief feature of the evening.

ON Jan. 30th Mr. John Kinross gave a recital at the Kinnaird Hall, Dundee, with an excellent programme, including Mozart's sonata in E minor for piano and violin, Beethoven's sonata for the same instruments in D, Op. 12, No. 1, the "Sonate pathétique," and smaller pieces by Beethoven, Chopin, Schubert, J. F. Gotthard, and Charles Salaman.

THE sale by auction of the stock of music plates and copyrights of Messrs. Hopwood and Crew, just concluded by Messrs. Puttick and Simpson, of Leicester Square, in which the music trade and profession generally have taken considerable interest, is remarkable for the large, and in many cases extraordinary prices obtained. Among the more prominent may be cited Lot 44, Blamphin's "Dreaming of Angels," £63 16s. (Brewer). 51, the same composer's "Just touch the harp gently," £113 15s. (ditto). 61, "Pretty Swallow," also by Blamphin, £69 (J. Williams). 168, Signor Campana's "Speak to me," £110 (Chappell). 175, "The Scout," by the same composer; this song (rendered famous by the singing of Mr. Santley) after a spirited competition, fell to Mr. Morley, jun., at the large sum of £318. Lot 202, Clifton (H.), "As welcome as the flowers in May," £72 (Metzler). 224, Ditto, "It's really very singular," £82 10s. (Ditto). 258, Coote (C.), "Archery Galop," £96 (Ashdown and Parry). 260, Ditto, "Awfully Jolly Waltz," £94 10s. (Ditto). 271, Ditto, "Burlesque Valse," £175 10s. (Ditto). 288, "The Cornflower Valse," £132 (Ditto). 361, Clifton (H.), "Pulling hard against the stream," £67 10s. (J. Williams). 364, Ditto, "Robinson Crusoe," £132 (Ditto). 398, Ditto, "Where there's a will there's a way," £61 10s. (J. Williams). 407, "Wait for the turn of the tide," £75 (Ditto). 509, Hobson's "Come sing to me," £83 15s. (Ditto). 520, "Compliments, or the ills of life," by the same composer, £85 10s. (Ditto). 527, Howard (R.), "You'll never miss the water till the well runs dry," £365 (B. Williams). 579, Coote's "Just Out Galop," £73 12s. (Chappell). 625, Ditto, "Pretty Bird Valse," £66 6s. (Ditto). 632, Ditto, "Prince Imperial Galop." This lot was knocked down to Mr. J. Williams, amidst considerable applause, for £990, the largest price, we believe, ever obtained for a single piece of dance music. Lot 655, Coote's "Perfectly Pretty" Valse, £245 (Chappell). 660, Hobson's "Popular Favourites for the Pianoforte," £452 10s. (Ditto). 682, Buckley's "Come where the moonbeams linger," £257 10s. (Ditto). 684, Clifton (H.), "Very Suspicious," £204 (J. Williams). 686, Ditto, "Folly and Fashion," £72 12s. (Ashdown and Parry). 720, Hunt (G. W.), "The Belle of the Ball," £90 (Bath). 937, Coote, "The Entente Galop," £ 18s. purchased by the Composer. 953, "The Snowdrift Galop," £3 , also purchased by Mr. Coote. 974, Coote and Tinney's "Ball Room Album," £110 (Chappell). 1060, Read (J.), "Down by the old mill stream," £78 (Bath). 2152, Thomas (J. R.), "The Mists will come again," £153 (J. Williams). 1187, Vane (B.), "I never was meant for the sea," £85 (Bath). 1315, "Fun Galop," by Tinney, £76 24s. (Chappell). 1325, Robert Coote's "Ball Room Guide," £150 (Willey). Total nearly £25,000.

HERR OTTO PEINIGER, Professor of the violin at Harrow school, who, during the time of his studies at the Royal Academy in Berlin, acted as accompanist to Her Imperial Highness the Crown Princess of Germany, had the honour of performing at the Palace in Berlin, on the 30th December, 1874, before their Imperial Highnesses and a distinguished circle, and met with great approbation.

MR. WILLIAM COENEN writes to correct a statement in the Musical Notes of our January number, referring to the Bath Quartett Society, and to say that he, and not Fräulein Soerngen, played the piano part of the Schubert trio. We willingly make the correction, but it is almost needless to add, that in such cases we are obliged to depend entirely on the programmes forwarded to us by correspondents, and cannot hold ourselves in any way responsible if they should be inaccurate.

MR. KUHE'S annual Musical Festival took place at Brighton from the 9th to the 22nd of the past month. An excellent force both of soloists and orchestral performers was, as in previous years, engaged, and among the chief works included in the programmes were Bach's *Passion according to Matthew*, Costa's *Naaman*, Macfarren's *St. John the Baptist*, Gounod's *Gallia*, the *Creation*, the *Messiah*, J. F. Barnett's *Lay of the Last Minstrel*, Sullivan's "Ouverture di Ballo," and Benedict's overture to *The Tempest*.

AT a recital given on the 3rd of February in the Pavilion, Brighton, by Mr. F. H. Thorne, a new sonata of his composition for piano and violin, of which the local papers speak favourably, was performed by Mr. Henry Holmes and the composer.

ON Wednesday, the 6th Jan., 1875, the newly-formed Philharmonic Society, Maryport, Cumberland, gave their first concert in the Athenæum. The programme was well selected, and included the "Gloria" from Mozart's *Twelfth Mass*, Rossini's "Carnevale," Whitfeld's "In Jewry is God known," and "I will lift up thine eyes." The principals, Miss Lawson, Miss Curwen, Master J. Baxter, Mr. Wells, Mr. Brown, and Mr. Wharton, contributed a number of first-class songs, duets, trios, and received great applause for their careful and effective singing. Miss Thompson's clearness of voice was displayed in her rendering of "Too late, too late," and gave immense satisfaction. The choruses were sung with much spirit by the members of the class, who mustered about forty voices. Mr. C. J. Leithwaite, of Cockermouth, conducted, and Miss F. Adair accompanied on the pianoforte. F. de E. Colhe, Esq., occupied the chair. The surplus, after paying all expenses, was handed over to the charity.

ORGAN APPOINTMENTS.—Mr. W. Howell Allchin, Mus.Bac., has been appointed organist and choirmaster of St. John's College, Oxford. Mr. Chas. Fortington, to Union Chapel, Islington.

TO CORRESPONDENTS.

GEORGE H. MUNTZ.—We should have been happy to insert your note, but are unable to do so as it gives neither place nor date of the performance.

A LOVER OF CLASSICAL MUSIC.—We cannot say anything about Herr Peters's intentions. F. David's collection of violin music, entitled "Alte Meister," contains, we believe, exactly what you are seeking, though in a less cheap form than the Peters editions.

J. BYDELL, A.C.O.—Your first and third questions we are unable to answer. As to your second, we recommend H. C. Banister's "Music," published by Deighton Bell and Co., of Cambridge.

M. C. HELL.—We are unable to answer your question, but recommend you to apply for information to Mr. Barnes, the teacher of music at the Blind Asylum, St. John's Wood.

Digitized by Google

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. AUGENER & CO., 86, *Newgate Street.*

The number of the MUSICAL RECORD *has now reached 5,000 per Month. This can be verified at Messrs.* CASSELL, PETTER & GALPIN'S, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

"THE MONTHLY MUSICAL RECORD."

The Scale of Charges for Advertisements is as follows:—

	£	s.	d.
PER PAGE	5	0	0
HALF PAGE	2	16	0
QUARTER PAGE	1	10	0
QUARTER COLUMN	0	16	0
ONE-EIGHTH COLUMN	0	10	0

Four lines or less, 3s. Ninepence a line (of ten words) afterwards.

NEW EDITIONS OF PIANO STUDIES, REVISED BY E. PAUER.

J. B. CRAMER.

	s.	d.
Studies. Book I.	[illegible]	[illegible]

LOUIS KOEHLER'S STUDIES.

	s.	d.
Book I. First Studies, forming a basis of execution	[illegible]	[illegible]
" II. Daily Task for Advanced Pupils, Exercises on Runs through all Major and Minor Keys, intended for an equal development of both hands, in place of the usual Scale Exercises	5	[illegible]
" III. New School of Velocity for Practice in Brilliant Passage Playing ... First Part	[illegible]	[illegible]
" IV. Idem ... Second Part	[illegible]	[illegible]
" V. Special Studies for Piano Tuition, progressing from Moderate Execution up to Concert Proficiency ... First Part	7	6
" VI. Idem ... Second Part	7	6

FIRST PART.
Studies, Book V., 7s. 6d.
No. 1. C major. Velocity.
" 2. D major. Obbligato, Left Hand.
" 3. F sharp major. Lightness and Fluency.
" 4. C major. Legato Runs in Thirds.
" 5. A flat. Study for the Shake.
" 6. G major. Chromatic Runs.

SECOND PART.
Studies, Book VI., 7s. 6d.
No. 7. G major. Octave Study.
" 8. E major. Broken Octaves.
" 9. G major. Arpeggios in Chords.
" 10. C major. Wrist Study.
" 11. C major. Sixths, Legato.
" 12. C major. Extensions in Arpeggio.

F. KALKBRENNER.

	s.	d.
Twelve Grand Studies	[illegible]	[illegible]

A. HENSELT.

	s.	d.
The Fountain. Etude	[illegible]	[illegible]
La Gondola. Etude. Op. 13	3	[illegible]
Twelve Grand Characteristic Studies. Op. 2. Revised by E. Pauer	12	[illegible]
No. 1, in D minor. Orage, tu ne saurais m'abattre	[illegible]	[illegible]
2, in D flat. Pensez un peu à moi, qui pense toujours à vous	[illegible]	[illegible]
3, in G minor. Exauce mes vœux	[illegible]	[illegible]
4, in B flat. Duo. Repos d'Amour	[illegible]	[illegible]
5, in C sharp minor. Vie orageuse	[illegible]	[illegible]
6, in F sharp major. Si oiseau j'étais, à toi je volerais	[illegible]	[illegible]
7, in G major. C'est la jeunesse qui a des ailes dorées	[illegible]	[illegible]
8, in E flat minor. Tu m'attires, m'entraînes, m'engloutis	[illegible]	[illegible]
9, in F major. Jeunesse d'amour, plaisir céleste	[illegible]	[illegible]
10, in E minor. Comme le ruisseau dans la mer se répand	[illegible]	[illegible]
11, in E flat. Dors-tu ma vie?	[illegible]	[illegible]
12, in B flat major. Plein de soupirs, de souvenirs inquiet, hélas! le cœur me bat	[illegible]	[illegible]

CHARLES MAYER.

	s.	d.
La Fontaine. Grand Etude	[illegible]	[illegible]
Le Trecolo. Grand Etude	3	[illegible]
Trieline. Etude	[illegible]	[illegible]

TAUBERT.

	s.	d.
Campanella. Etude Concertante	4	[illegible]

LONDON: AUGENER & CO., 86, NEWGATE STREET.

SCOTSON CLARK'S FAVOURITE MARCHES

FOR

PIANO SOLO.

	£	s.	d.
Marche aux Flambeaux	0	3	0
" Easier Edition	0	3	0
Marche Militaire	0	3	0
Marche de Minuit (Midnight March)	0	3	0
Commemoration March	0	3	0
Festal March	0	3	0
Pilgrims' March	0	3	0
Vienna March	0	3	0
Procession March	0	3	0
Offertoire en forme d'une Marche, in D	0	3	0
Offertoire, in F	0	3	0
Offertoire en forme d'une Marche, in A	0	3	0
Marche Anglaise	0	3	0
Roman March	0	3	0
Russian March (introducing the Russian Hymn)	0	3	0

PIANO DUET.

	£	s.	d.
Marche aux Flambeaux	0	4	0
Marche de Minuit (Midnight March)	0	3	0
Festal March	0	3	0
Commemoration March	0	3	0
Marche Militaire	0	3	0
Procession March	0	4	0
Offertoire en forme d'une Marche, in D	0	3	0
Offertoire, in F. Op. 30	0	3	0
Vienna March	0	4	0
Pilgrims' March	0	4	0
Marche Anglaise	0	3	0
Roman March	0	3	0
Russian March (introducing the Russian Hymn)	0	4	0

ORGAN.

	£	s.	d.
Marche aux Flambeaux	0	3	0
Procession March	0	3	0
Commemoration March	0	3	0
Offertoire, in F	0	3	0
Offertoire en forme d'une Marche, in D	0	3	0
Offertoire en forme d'une Marche, in A	0	3	0
Grand Offertoire, No. 4, in G	0	4	0
Marche Militaire	0	3	0
Festal March	0	3	0
Vienna March	0	3	0
Pilgrims' March	0	3	0
Roman March	0	3	0
Russian March	0	3	0
Marche Anglaise	0	3	0

DUETS FOR HARMONIUM AND PIANOFORTE.

	£	s.	d.
Marche aux Flambeaux	0	4	0
Marche Militaire	0	4	0
Procession March	0	4	0
Commemoration March	0	4	0
Festal March	0	4	0
Vienna March	0	4	0
Pilgrims' March	0	4	0

HARMONIUM SOLOS.

	£	s.	d.
Offertoire, in F. No. 1	0	3	0
Offertoire en forme d'une Marche, in D	0	3	0
Marche aux Flambeaux	0	3	0
Festal March	0	3	0
Procession March	0	3	0
Commemoration March	0	3	0
Pilgrims' March	0	3	0
Marche Anglaise	0	3	0
Russian March	0	3	0

LONDON: AUGENER & CO., 86, NEWGATE STREET; 81, REGENT STREET, AND FOUBERT'S PLACE, REGENT STREET.

Digitized by Google

The Monthly Musical Record.

APRIL 1, 1875

COMMENTS.

BY EDWARD DANNREUTHER.

III.—LISZT CONCERTO (NO. 2) IN A MAJOR, FOR PIANOFORTE AND ORCHESTRA.

MOZART.—"Wie aber kann sich Hanst van Eyk
Als Phidias nur nennen?"
Ihr müsst, so lehr ich, abzugleich
Einen um den andern vergessen.—*Goethe.*

JEAN JACQUES ROUSSEAU defines the term Concerto as follows:—"On appelle *Concerto* une pièce faite pour quelque instrument particulier qui joue seul de temps en temps avec un simple accompagnement après un commencement en grand orchestre, et la pièce continue ainsi toujours alternativement entre le même instrument récitant et l'orchestre un silence." I accept this definition which does not touch the question of form and add to it the etymological sense of the Italian term *Concerto* (from *contento*—a concert of voices) and *concertato*—combat, dispute), we shall find that the present work *is* a Concerto, though it differs *in toto* from all the classical models; and, if we remember that it is in our days a more common thing to publish a plain piece of music with a novel title than an original piece under cover of an old designation, we shall not be tempted to quarrel with the composer for calling it a Concerto.

In the growth of every art music particularly, it may be observed how certain outlines of form become gradually established as it were by mutual consent of artists and amateurs, and not as vessels into which all manner of homogeneous, sometimes even heterogeneous, thought is poured for safe keeping. Thus modern instrumental music, from a little before Haydn to Schumann and past him, has mainly crystallised in the shape of the Sonata (the String Quartett, Symphony, etc. even the classical German Overture preserving throughout the "Sonata" form; that is to say a Theme—counterthemes—Illustrations of both, a Repetition of both in (more) symmetry which has suggested so many a train comparison between music and architecture). The simple and obviously practical outlines of the Sonata form appear convincing at first sight, like some product of nature and they are in all likelihood, the best possible for pure instrumental music. But if we wish to give a fair hearing to a work like the present it must be borne in mind that these are not the *only* available outlines of form, and that other perfectly healthy and consistent forms have existed before and simultaneously with them—and are likely to exist in future.

When an annotator's task consists in little beyond pointing out how the component parts of a piece are joined in accordance with a scheme of form, as perfectly simple and convincing as any axiom of mathematics one is ready to endorse his final assertion that the work is "well proportioned well designed and executed" with a *quod erat demonstrandum*. But in the case of the present Concerto, which, in point of form cannot be viewed away under any familiar category the annotator's task is less easy and grateful. He must be content with the assertion that the essential unity of the work is *intelligible* though not demonstrable that like some landscape containing many different items, it is yet harmonious throughout that it has just proportions, and is written in an original style, and that it seems to him as unreasonable to object to it for not being a classical Concerto as to slight a *Claude* for not resembling the cartoon of Pisa.

The peculiarity of Liszt's modern procedure consists in what for want of a better term has been designated as a *metamorphosis of themes*. He works up one main theme and one of two accessory themes into an infinite variety of shapes, involving as it were the antithesis from out of thesis by means of ingenious rhythmical and harmonious changes he produces the most effective contrasts, and presents the leading sentiments of the piece in a surprisingly novel and striking manner. A nearer acquaintance with his works proves beyond doubt that the innovations in point of form he attempts are not manufactured with the intention of appearing original or eccentric, but are the adequate expression of his peculiar sentiments and emotions.

He has composed three Pianoforte Concertos, two with Orchestra and one for two Pianofortes without accompaniment. They are all written in one movement—the different *tempi* being so connected as to form one continuous whole.

These *tempi* are, in the present instance, indicated as follows:—

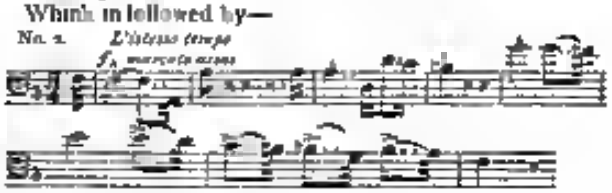
Adagio sostenuto assai. A major, ♯
Lento assai. D minor
Allegro agitato assai. D flat major, ♭.
Allegro moderato. E major and D flat major, ♮.
Allegro deciso. D flat major, ♭♭, C sharp major, ♮
Marziale. A major, ♯.
Stretto. A major, ♯.

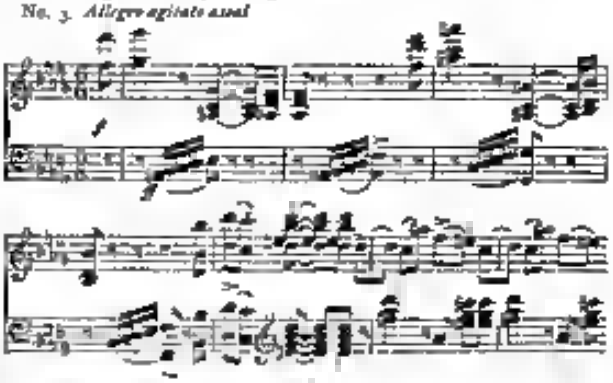
It should be noted that there are in reality fewer changes of time than this list leads one to expect as the rhythmical pulsation frequently remains the same where for convenience sake the spelling differs.

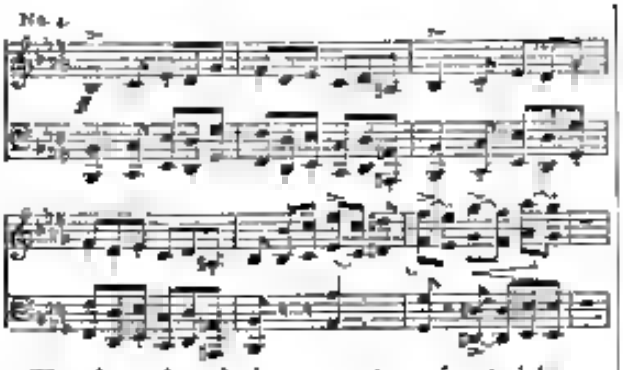
The work opens with the principal theme thus—

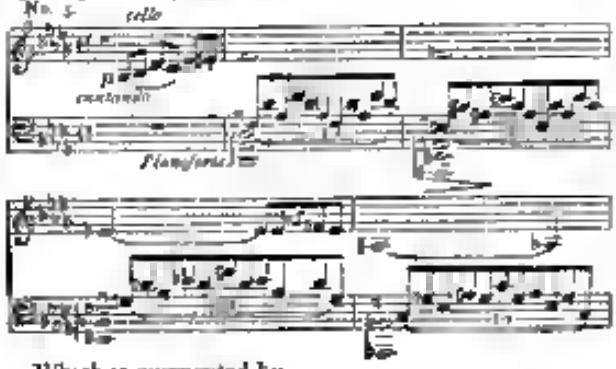
No. 1. *Adagio sostenuto assai.*
Clar. and Flutes

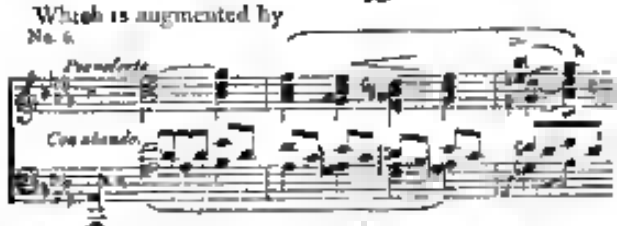
Which is followed by—

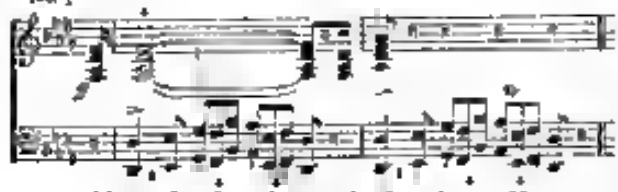
No. 2. *L'istesso tempo*

Leading after a prolonged *accelerando* to—

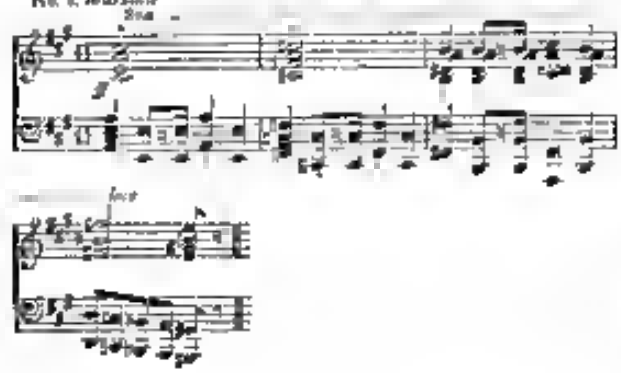
No. 3. *Allegro agitato assai*

Which culminates in a *tutti*—

No. 4.

Thus far we have had no exposition of material now the *Allegro moderato* presents us with a new view of the opening theme (*see* No. 1).

No. 5. *cello*

Which is augmented by

No. 6.

And the *Allegro deciso* combining No. 2 with the *tutti*,

No. 7.

The *Marziale* is based upon the first theme, No. 1—

No. 8. *Marziale*

And a brilliant *stretto* introducing No. 2, serves for a close.

[Written in the programme of Mr Walter Bache's Concert, Feb. 25th, 1874.]

JOACHIM RAFF'S PRIZE SYMPHONY

"AN DAS VATERLAND" ("TO THE FATHERLAND") OP 96.

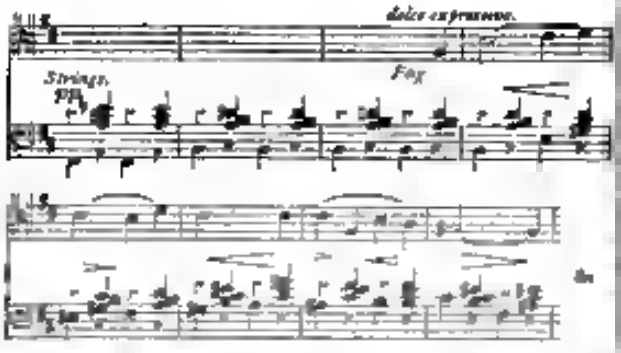
BY J. S. SHEDLOCK, B.A.

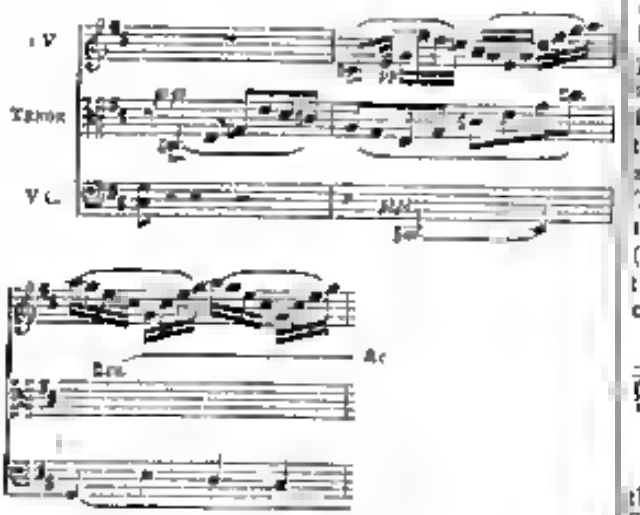
This symphony, begun in 1859 and finished in 1861, obtained the prize from the "Gesellschaft der Musikfreunde des osterreichischen Kaiserstaates." Ferdinand Hiller, Carl Reinecke, Dr Ambros Robert Volkmann, and Vincenz Lachner were the judges, and they pronounced it the best of the thirty-two compositions sent in for competition. It was performed in public at Vienna on the 22nd of February 1862. The composer in a short preface describes in words what ideas he has meant to convey by each movement. He expresses a desire that this preface should be printed and distributed whenever a performance of his symphony is given. In the first movement (allegro) he has attempted to paint in tones "free aspiration" (freien Aufschwung), "thoughtful depth" (gedankenhafte Vertiefung), "refinement and gentleness" (Sittigung und Milde) and "consequent endurance" (sieghafte Ausdauer), as significant features in the development of the German character. The allegro contains four subjects intended to portray these different phases of the German mind.

After two introductory bars for horns, the violins start off in the following vigorous measure

This theme forms a most important element in the first, fourth, and fifth movements of the symphony, during which it passes through many curious changes of form. Already in bar 23 the figure marked *a* in above extract, previously heard in loud and jubilant strains, is now played in a quiet and plaintive manner by the oboes softly accompanied by clarionets and bassoons, the strings giving snatches of figure marked *b* but in augmentation—thus

After a few bars we come to the second subject,

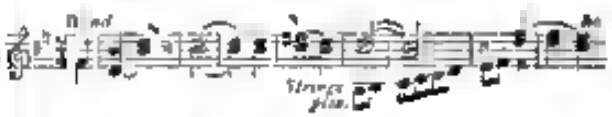
which has a very undecided tonality. It is given out twice, the second time with chromatic alterations. It is then treated as a free canon leading to interesting modulations, throughout which are heard fragments of first and second subjects, till at length we reach (Full Score, p. 13) a passage quite Beethovenish in character. The chord of the diminished seventh ($F\sharp ACE_\flat$) is struck four times *forte*, a pedal passage follows, then an enharmonic modulation leading to third subject (Sittigung und Milde)

After a second part, the violins and tenors repeat the above phrase, and a decisive modulation brings us to the key of A major, when the bassoons lead off the fourth and last subject.

This is followed by a powerful passage for full orchestra, at the commencement of which the second and fourth subjects are combined, subject 2 (Ex. 3) forming bass to subject 4 (Ex. 5). A brilliant passage for violins brings us to the full close on the dominant, and the movement proceeds at once to the free or middle part, in which portions of the first, third, and fourth subjects are worked together with great skill and charming effect. Space forbids us entering into details, but we cannot refrain from giving the clever *canone a tre in augmentation*, taken from Ex. 1, figure *b*.

The return to the first subject is very original. The bassoons, violoncellos, and contra-basses have been sounding during four bars the C natural, when the violins suddenly enter with the first theme, forming a prolonged chord of $\frac{5}{2}$, which is resolved in the fourth bar on the minim C. (A glance at Ex. 1 will make this intelligible to the reader.)

The second subject follows in due course, and is most elaborately worked, a vigorous counterpoint is added, and for nine or ten pages we have, in the fugal treatment of the subject, and in the curious and various modifications of theme by augmentation and diminution, a fine illustration of the fact mentioned in the article on Raff in the last number of the RECORD, viz., the unusual tendency of Raff's themes for thematic treatment. The third and fourth subjects follow with various changes of combination, and the allegro concludes with a long and brilliant coda. Thematic development continues therein without sign of abatement; portions of the four subjects flit before us with bewildering rapidity, while steady harmonies and clear rhythm maintain a vigorous consistency.

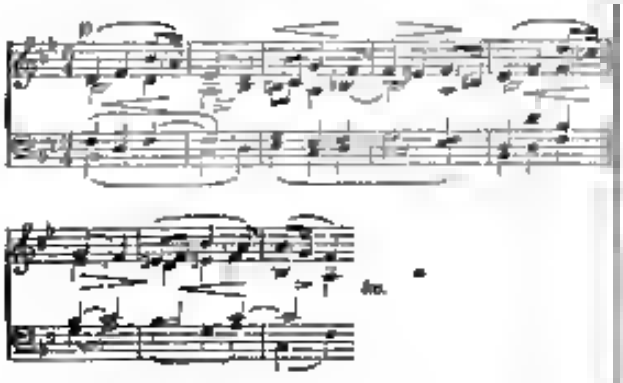
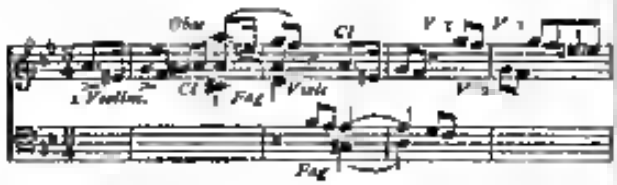
The movement, though long, seems, on account of the quantity of subject matter, comparatively short.

The second movement, a scherzo, is intended to represent youths and maidens joyfully going out into the woods and meadows, to the sound of the horns and the cheerful "Volkslied." The movement opens in this manner:

After a second part, we return to the above figure, now accompanied by the wind instruments. A brusque modulation brings us to the chord of C major, a momentary pause occurs, and then four horns issue forth in loud tones their summons to the woods and meadows. The strings and wind gradually enter, and the full orchestra breaks out in a double forte passage, in which the figures of opening subject and horn passage are made to combine. A quiet phrase of eight bars (repeated twice), principally for wind, affords a moment's rest to the ear, although Raff still clings to thematic development. The first theme is now resumed by the strings, and brought to a sudden termination after two bars of triplets, the same note being held by flutes, oboes, clarinets, and horns. The brass instruments now sound a prolonged chord of the dominant seventh on E, and after a short passage (intended perhaps to imitate bagpipes) we come to the tuneful Volkslied, given out first by the wind, with pizzicato passages for strings between each phrase.

Soon again the Lied is repeated, this time by the quartett, the wind imitating the former passages for the strings. The scherzo is now repeated, and by way of coda we get a combination of scherzo subject and Volkslied in D major, concluding with a very piano passage, in which the rhythmical figure of scherzo is kept up by the strings and drum, horns and oboes echo fragments of the Lied, flutes and oboes repeat the phrase leading from scherzo to Volkslied, while the clarinets in a pianissimo passage recall the horn passage.

A very brief description must be given of the lovely larghetto (third movement), in which the composer gives us a picture of home life, its charms and pleasures.

It opens with the following broad and flowing melody:

Digitized by Google

which is interrupted at the sixteenth bar on the chord of D minor, the oboe and clarinet echo the last four notes of the melody, then the violins and tenor the last two—thus

The theme recommences, now softly accompanied by the wind instruments. A short episode leads us to the second subject in E.

This theme is taken up by the violincello and different wind instruments accompanied all the time in a most charming and original manner by the strings. A return to the key of A flat brings us to a variation of principal theme, followed by a figure taken from second subject, and developed at some considerable length. We pass through the keys of G and D minor and E flat and reach by an enharmonic modulation the key of A major. The short episode reappears, leading to second subject, this time in the principal key, then a second variation of first theme. An elegant coda concludes the movement.

In the fourth part (allegro dramatico) we are to picture to ourselves the Fatherland united, in spite of the repeated attacks of a hostile power. The movement opens with the following theme in G minor:—

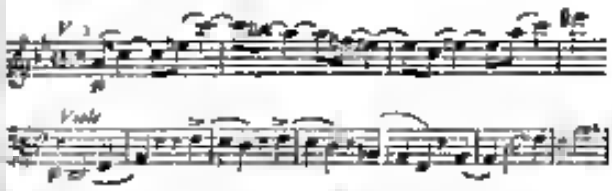
A pedal passage on E lasting for eight bars followed by a canon in the seventh (composed of first four notes of coming subject) leads us to the key of A flat major and the well known song "Was ist des Deutschen Vaterland" symbolical of unity.

In the development of first subject we meet with some strong contrapuntal writing. For example, the march of the violoncellos and double basses in contrary movement to the melody (Score, p. 159) is very effective.

Portions of the opening theme and Volkslied are then treated in a manner which reminds us very much (the figure of first theme helping to increase the reminiscence) of the allegretto in Mendelssohn's *Lobgesang*.

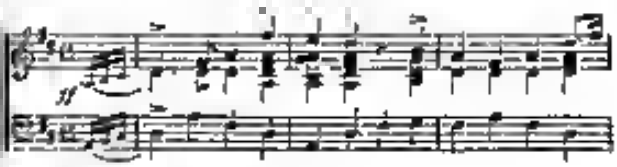
A seemingly new figure now enters but it is nothing more than a metamorphosis of commencement of first subject of first movement (Ex. 1 *b*).

It now appears (transformed by double augmentation) as follows:

This is a fitting moment to quote two more curious changes of same figure, which occur in the coda of this movement.

Development by metamorphosis is one of the idiosyncrasies of the mania of the future, and we should be very cautious in passing an summary judgment on any novelty introduced by a genuine school of artists. Without, therefore, dogmatising on the subject we cannot but express a doubt as to whether, in spite of all its ingenuity, there is any real musical advance in such a method of treatment.

In the fifth and concluding movement (in this and previous quotations from the author's preface, we have tried to render the author's meaning without professing a literal translation) the poet does not fall a prey to the melancholy feeling caused by the divisions of his Fatherland. Consoling Hope takes him by the hand and shows him a victorious reign of his nation to unity and majesty. Spann forbids us describing the larghetto movement, depicting by a lugubrious melody the sad feelings of the poet; the andante, a fresh theme representing hope (Score, p. 210) in rhythm and notes of third bar, not unlike Mendelssohn's "'Tis thus decreed."

We give first four bars

We pass on to the allegro decisa trionfante in D major. It opens with a long pedal passage, on which is built an impassioned crescendo in which snatches of the coming subject are given by strings and wind. At last we come to the long expected theme, and find it to be nothing else than the figure *b*, Ex. 1, decked out in new attire and in loud and jubilant tones proclaiming the "new reign" mentioned in quotation. We give a few bars.

This is followed by a second subject in orthodox dominant key, a return of both themes in usual manner, and the movement concludes with a long but brilliant coda, in which our figure (Ex. 1 *b* so frequently mentioned) reappears, also phrases from the Reicheardt melody. These are worked up in strains "emblematic of victory." The movement finally closes with a blast from all the wind instruments, a last reminiscence of the national song, and a double forte chord struck by the whole orchestra, indicating, of course, *unity (Einheit)*.

The symphony from beginning to end shows great power, immense fertility of resource, thorough command of all scientific combinations and orchestral effects; but we cannot help feeling that the scientific element predominates considerably over that of the creative. Again, the influence of Beethoven and Mendelssohn is apparent in many places, but there is quite enough of Raff for it to be called a decidedly original composition. The music being avowedly programme-music, it was but natural (especially considering the title of the work) to introduce the German air in the fourth movement. The melody is given with its original plain and simple harmonies, and how forcibly they contrast with Raff's final style may be seen from the manner in which the melody is subsequently treated.

I hope by this short and imperfect analysis to awaken among musicians of all classes a desire to know *more* of the music of Joachim Raff, one of the most distinguished representatives of the new German school.

LISZT

(TRANSLATED FROM THE GERMAN OF HANS CHRISTIAN ANDERSEN.)

[In our January Number we gave Heinrich Heine's impressions of Liszt's playing. We here reproduce the opinions of another distinguished author upon the same subject, thinking that the comparison will be of interest to our readers.—ED. M. M. R.]

IN Hamburg at the City of London Hotel, Liszt gave a concert. In a few minutes the *salle* was thronged. I came too late, but I got the best place—close up on the orchestra, where the piano stood—for I was brought up by a back staircase. Liszt is one of the kings in the realm of music. My party brought me in to him as I have said, up back stairs, and I am not ashamed to acknowledge this. The *salle*—even the side-rooms—beamed with light, gold, chains and diamonds. Near me, on a sofa, reclined a young Jewess, stout and over-dressed. She looked like a walrus with a fan. Grave Hamburg merchants stood crowded together as if they had important business "on 'Change" to transact. A smile rested on their lips, as though they had just said "papa" and were enormously witty. The Orpheus of mythology could move stones and trees by his playing; the new Liszt Orpheus had actually electrified them before he played. Celebrity with its mighty prestige had opened the eyes and ears of the people. It seems as if they recognise and feel already what is to follow. I myself felt in the beating of those many fluttering eyes, and that expectant throbbing of the heart, the approach of a great genius, who, with bold hands, had fixed the limits of his art in our own time. In London, that great capital of machinery, or in Hamburg, the trade-emporium of Europe, I can hardly trust myself to hear Liszt for the first time; there time and place harmonise; and in Hamburg I was to hear him. Only it is no longer change of fancy and feeling—it is that of reason. Technical facility in any art, in any pursuit, is a universal condition for the exercise of it. The languages are so cultivated that it forms a part of the ordinary school lessons to learn to express one's thoughts in verses which, half a century ago, would have passed for genuine poetic effusions. In every large town one finds people by dozens who cultivate music with such facility that twenty years ago they might have been listened to as virtuosi. Everything technical, the material as well as the spiritual, is in our time in its highest development, and on this thereby receives an impetus even amongst the dead masses. Only would geniuses if they are not merely fashionable foam amongst the breakers of the age's development, but genuine spirits, must be able to bear critical dismemberment, and to raise themselves high above what can be learned. They must, each one in his intellectual position, not only fill it, but give something more. They must, like the coral, add one more branch to the tree of knowledge, or their ministry is null. In the musical world our age has two princes of the piano who, in their secret occupy their position—Thalberg and Liszt.

An electric shock seemed to thrill through the hall as Liszt entered. Most of the ladies rose. A sunbeam flashed across each face as though every eye were meeting with a dear beloved friend. I stood quite close to the artist. He is a slight young man. Long dark hair surrounded the pale face. He bowed, and seated himself at the instrument. Liszt's whole appearance, and his mobility, immediately indicate one of those personalities towards which one is attracted solely by their individuality. God's hand has impressed a special seal upon them that distinguishes them amongst a thousand. As Liszt sat at the pianoforte, the full impression of his individuality, and the fragment of strong passion upon his pale countenance, made him seem to me like a demon, banished into the instrument from which the tones streamed forth. They came from his blood, from his thoughts; he was a demon who had to free his soul by playing; he was under the torture; his blood flowed and his nerves quivered. But, as he played, the *demonism* disappeared. I saw the pale countenance assume a nobler, more beautiful expression. The divine soul flashed from his eyes, from every feature, he grew handsome—handsome as life and inspiration can make one.

His "Valse Infernale" is more than a daguerreotype from Meyerbeer's *Robert*. We do not stand before and gaze upon the well-known picture. No; we transport ourselves into the midst of it. We grow dizzy into the very abyss and drink air new, whirling form. It did not seem to be the strings of the pianoforte that were sounding. No; every tone was like an echoing drop of water. Any one who admires art in technical facility must bow before Liszt; he that is charmed with the genial, the divine gift, bows still lower. The Orpheus of our day has made tones sound through the great capital of machinery, and one leaned and recognised, as a Copenhagener has said, that "his fingers run simply railroads and steam engines." His genius is more powerful to bring together the great minds of the world than all the railroads on earth. The Orpheus of our day has made music echo in the trade-emporium of Europe, and (at least for a moment) the people believed the gospel. The spirit's gold has a brighter ring than that of the world.

People often use the expression "a sea of sound" without being conscious of its significance; and such it is that streams from the piano at which Liszt sits. The instrument appears to be changed into a whole orchestra. This is accomplished by ten fingers, which possess a power of execution that might be termed fanciful. They are guided by a mighty genius. It is a sea of sound, which

in its very agitation a fit mirror for the actual life-task of each burning heart. I have met musicians who, at Liszt's playing conceived that perfect fulness, at the sound of the "Marseillaise" might be so married away that they might seize their guns and rush forth from hearth and home to fight for an ideal. I have seen quiet Copenhagenners, with Danish autumnal coolness in their veins, become political fanatics at his playing. The mathematician has grown giddy at the echoing fingers and the reckoning of the sounds. Young disciples of Hegel (and amongst these the really gifted, and not merely the light-headed, who at the stern galvanic stream of philosophy make a mental grimace) perceived in this sea of tones the wave-like advances of knowledge towards the shore of perfection. The poet found therein his hearer's whole lyric earthen garment for his boldest confession. The traveller (yes, I conclude with myself) receives musical pictures of what he sees or will see. I heard his playing as aween an overture to my journey. I heard how my heart throbbed and bled on my leaving home. I heard the farewell of the waves—the waves that I should only hear again on the cliffs of Terranova. Organ tones seemed to sound from Germany's old cathedrals. The glaciers rolled from the Alpine Hills, and Italy danced in natural dress, and struck with her wooden sword, while at the thought in his heart on Cæsar, Horace, and Raphael, Vesuvius and Etna burned. The trump of judgment resounded from the hills of Greece, where the old gods are dead. Tones that I knew not—tones for which I have no words—painted in the East, the home of fancy, the poet's second fatherland.

When Liszt had done playing, flowers rained down on him. Young pretty girls, old ladies who had once been pretty girls too, threw their bouquets. He had indeed thrown a thousand bouquets into their hearts and brains. From Hamburg, Liszt was to fly to London, there to strew new tone-bouquets, there to breathe poetry over material working-day life. Happy man! who can thus travel throughout life wholly always to see people in their spiritual Sunday dress—yea, even in the wedding garments of inspiration. Shall I often meet him? Then was my last thought, and chance willed that we met on our journey at a spot where I and my readers could least expect it—must become friends and again separated. But that belongs to the last chapter of this journey. He now went to the city of Victoria—I to that of Gregory the Sixteenth.

ALICIA MARIA FITZGERALD.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *March*, 1875.

THE past month belongs to the most eventful of the present musical season. This applies as much to the number of concerts which have taken place as to the importance of the works performed. Within this short period we have heard, amongst other novelties, no less than four large new symphonic works, a new pianoforte concerto, the first act of the *Walküre*, Schumann's *Genoveva*, a repetition of Liszt's *Christus*, a new operetta by Aug. Horn, and a number of smaller works. We need not dwell upon these last as there was nothing striking amongst them. The sixteenth Gewandhaus concert, on the 11th February, opened with Sterndale Bennett's charming overture, "The Naiades," given in remembrance of the great master's death on the 1st February. For many years this work belonged to the stock pieces of the Gewandhaus orchestra, but had been shelved for many years. We congratulate the Gewandhaus directors upon the reproduction of this overture, and can only hope to find it often in the programmes. Bennett's individuality asserts itself most strikingly in the "Naiades," the "Waldnymphe," the pianoforte concerto in F minor, and his "Skizzen for the Pianoforte." His later productions are of less importance, but he always proved himself to be a learned master striving for the ideal. This highly successful revival of Bennett's overture was followed by a very brilliant performance of Gade's best work, Erlkönig's Tochter." In which the roles were excellently sung by Mme. Peschka-Leutner and Herr Gura (the short part of the mother by Frl. Redeker). The performance of the whole reflected orchestra was capital. The work itself we have already discussed on former occasions. The evening closed with Beethoven's 8th symphony, played by the orchestra in its well known excellent manner.

The seventeenth Gewandhaus concert, on the 18th February, brought a new orchestral work by S. Jadassohn, a serenade (No. 2, in D major) in three large symphonic movements. This work was unanimously applauded by the public, more so than any other novelty produced at the Gewandhaus concerts during this season. As the work will shortly be published here in full score, orchestral parts and vocal score, by Fr. Kistner we need not say much more about it. We merely record the fact that the public received every movement with continuous and animated approval, and the composer, who directed in person, was loudly called for at the conclusion. The press is unanimous in its opinion of Jadassohn's newest work, and papers of all colours join in laudation of it. The concert commenced with Schumann's overture to the opera *Genoveva*, followed by the prayer from the fourth act "Mich geh ich hier in deine Hand." Frl. Malten, a Saxon Court Opera singer from Dresden, sang the aria, one of the most beautiful numbers of the opera, with magnificent voice but produced no marked impression. This was still less the case in the performance of two songs by Rob. Franz and L. Hartmann. The stage is certainly a more appropriate place than the concert-room for Frl. Malten. Herr Th. Ratzenberger from Dusseldorf performed Beethoven's E flat major concerto and other pianoforte solo compositions, we are sorry to say, in an unsatisfactory manner. We must suppose that Herr Ratzenberger was, either by nervousness or by indisposition prevented from displaying his abilities in their best light.

On the 22nd February the concert for the benefit of the poor was held at the Gewandhaus. It opened with a symphony (E flat major) by Ludwig Normann (the husband of Mme. Normann Neruda) capellmeister at Stockholm. The work is written by a learned musician and is excellent in design and instrumental colouring. Unfortunately the ideas are not important enough for four long movements, of which the scherzo, however, is the prettiest and most charming. Another novelty at this concert was a serenade for string orchestra by Rob. Fuchs. This piece, with its five short movements, is a very charming idyl, which without soaring at anything very high, yet leaves a very agreeable impression. "Frühlingsnetz," a chorus for main voices, with accompaniment for pianoforte and four hands, by Carl Goldmark, concluded the concert. The piece was very well performed by the Psalmer Singer-Verein, but did not make any particular impression. The Paulinen Singer Verein also repeated the song, "Der Pfingstmorgen" by Max Zenger (invariably spoken of in one last letter) and Schumann's Romanze "Die Rose stand im Thau." A young pianist, Frl. Fanny Alberts, from Wiesbaden, played Hiller's F sharp concerto and

Rob Schumann's symphonic studes. This lady showed that she possesses a sound technique, as well as musically developed feeling.

The nineteenth Gewandhaus concert, on the 4th March, commenced with Beethoven's overture to *Leonora* (No. 1). Mme. Pesshka Leutner followed with the aria, 'Durch das Dunkel,' from "Davidde Penitente" by Mozart, which she sang in her usual excellent manner, following it up with two (not very important) songs by Jensen and Franz. Between these songs we had the pleasure of hearing Herr concertmeister de Ahna, from Berlin, in his performance of the beautiful violin concerto by Max Bruch and the adagio from the D minor concerto by Spohr. Herr de Ahna is an excellent violinist, with a remarkably finished technique, and with a good and full tone. His fine and pure rendering of the truly artistic and excellent way of performing, have won him the favour of all. Schubert's immortal masterpiece, the C major symphony, which we hardly ever heard before to such perfection, concluded the evening.

The third Chamber music concert in the Gewandhaus brought forward Schumann's A minor quartett (Op. 41), the posthumous E flat major quintett (Op. 87) by Mendelssohn, and the G major pianoforte and violin sonata (Op. 96) by Beethoven. All these works were capitally performed, particularly the quartet, which found two equally artistic and enthusiastic interpreters in Capellmeister Reinecke and Concertmeister Schradieck. Unfortunately all these artistic entertainments follow so closely upon each other, that even the most attentive hearer gradually loses all power of enjoyment. There is every evening either opera or concert; in addition to this there are on Sunday mornings novelty concerts, and on the afternoon Chamber music entertainments, which are mostly public. To have to attend all these musical performances would truly be more a work than a pleasure.

Anton Rubinstein gave two concerts at the Gewandhaus, on the 15th and 19th February, which interested us much. At the first this ingenious artist produced a new pianoforte concerto in E flat major (No. 5) and a new "Symphony Dramatique" (in D minor) as well as several new pianoforte solo pieces of his own composition. For the accompaniment of the pianoforte concerto he chose and the Gewandhaus orchestra, which also executed his difficult symphony in a masterly manner, under the direction of the composer. Rubinstein is not a highly genial disposition as a performer he is at present perhaps unequalled, and with the exception of Franz Liszt, who at one time surpassed him considerably, we have never heard the piano played in a more finished manner than by Rubinstein at this last concert. The grand style in which he rendered his eminently difficult E flat major concerto, the earnest and significant manner in which he in his second concert played about a dozen compositions of different characters commencing with Bach and Handel and ending with Schumann and Chopin, his tenderness, memory, his perseverance and, above all, his wonderful interpretation and true artistic rendering of all these different works, must call forth our greatest admiration. In Rubinstein's own compositions we also find many grand traits, and everywhere a great and highly important creative power. And yet these works—we now speak of the above-mentioned pianoforte concerto in E flat and of the "Symphony Dramatique"—do not entirely please us, and only the audience of the symphony gave an complete satisfaction. We miss in both works the strict and natural form of musical organisation. Passages of different character follow each other abruptly, many phrases run of unnecessary length, and fine and grand ideas are mixed up with insipid and empty phrases, which lessen the beauty and general effect of the whole work. We must confess that we do not like the new pianoforte concerto in E flat as well as the earlier concerto in D minor, nor does the new symphony appear to us so melodious or so important as the "Ocean Symphony" with its later composed movements. In fact, it seems unequal to Rubinstein's first symphony in F major. Distinctness is wanting in these last new works, and however much we admire the talents of the composer, yet we think that here he has not made the most of them. At the second concert, on the 19th February, Rubinstein played works by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, and Chopin, with inimitable perfection, and excited the spirited enthusiasm of the public.

But we have another pianoforte performance that we must also commend. This was a soirée, on the 26th February, given at the Gewandhaus by Herr Joseph Wieniawski the brother of the celebrated violinist Henri Wieniawski. This gentleman took up the whole evening with his playing, and interested more especially through his tasteful and delicate rendering of compositions by Schubert, Chopin, Handel, Field, Mendelssohn, and by a few of his own works. Wieniawski's touch is particularly fine, and his tone is always excellent and never harsh.

The Riedel'sche Verein produced, on the 26th February, a very successful repetition of Bach's oratorio, "Christus." The concert given Hoffmann held two concerts at the Gewandhaus on the 13th February and 7th March. The first was principally an artists' concert, where the well-known violinist, Ludwig Ehlert, and a very excellent flute player, Theophil Anthony, from Antwerp, excited the greatest interest. Unfortunately both gentlemen played extremely bad compositions. The "Liebes lieder Walzer" by Brahms, did, this time, not please the public, although excellently sung by Mme. Pesshka Leutner, Frl. Redecker, and Messrs. Rudolph and Fassin.

The second Hoffmann concert, on the 7th March, brought forward the first act of the *Walküre*, by Richard Wagner, with accompaniment of two pianofortes. To produce a fragment of a work of art in its still undoubtful undertaking and we think it most extraordinary that one single act of an entirely unknown dramatic work, by Wagner, should be performed in a concert-room, with pianoforte accompaniment. Here were missing all those artistic factors on which Wagner depends to produce the intended effect. The scenery, acting and costumes were wanting for the dramatic, and the orchestra for the musical effect. Notwithstanding these drawbacks, the performance was excellent. Miss Josephine Schefsky, Bavarian Chamber singer from Munich, sang the part of Sieglinde beautifully, Siegmund was equally excellent by Herr Grois, lately the first hero tenor of our opera. Herr Hartsch undertook the short part of Hunding. The accompaniment on two pianofortes was managed in an exemplary manner by Herr Jaffny and the court pianist Tintz, from Gotha. The numerous public proved their gratitude for this performance by their enthusiasm. We must decline to criticise the first act of the *Walküre* on account of the above circumstances, and must continue to do so until we have had an opportunity of hearing the whole work on the stage.

From the sublime to the ridiculous is but one step,' and so we step from Wagner's *Walküre* to a small one act operetta *Die Nachbarn* by August Horn. The pretty and pleasing music of this work is ruined by an insipid and absurd libretto, more especially when the performance is as indifferent as the one offered at the Leipzig Stadt Theatre. We must, however, speak favourably of our opera, in noticing the performance of Robert Schu-

Digitized by Google

mann's *Genoveva*, on the 3rd March. It is now just twenty-five years since we saw this work of Schumann's for the first time on the Leipzig stage. Under the direction of Johann Rietz, it then went respectably but after three performances it was shelved. *Genoveva* was treated here in a like manner about nine years ago, and also in other places where it was given. Nowhere could it maintain its place in the repertoires. The overture to the opera, the duet, "Wenn ich nun Vöglein wär," and the prayer from the fourth act, always formed welcome pieces of our concert-programmes; but the whole has not sufficient effect on the stage. The cause probably lies in the text-book which has for subject the well-known history of Geneviève de Brabant. The present performance at Leipzig was a very good one and has again inspired me with the best opinion of Schumann's beautiful music, but with a very unfavourable one of the text. A theatrical public will not be satisfied with fine music only, but wants a dramatic and exciting libretto. This being wanting, we fear that this time also the production of Schumann's *Genoveva* on our stage will only be ephemeral.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *March 18th*, 1875.

To think that after the famous "crash" all money has disappeared is quite a mistake. It is true people have become somewhat parsimonious, but at the right moment an extraordinary incident is strong enough to produce, as if by witchcraft, even the most hoarded money. The greater part of the Viennese delight in unusual acts of sensation and excitement. We experienced this again on the occasion of the Wagner concert, which in spite of the prices charged (viz., £2 each for the best seats), was crammed to suffocation by enthusiasts. Accordingly the same programme was repeated next day—this time at popular prices. This time also in a few hours all the tickets were taken by storm. To give a criticism of the music performed under the energetic conductorship of Wagner cannot be needed, as Wagner himself has always protested against the production of his drama piecemeal, and even with the aid of his masterly-written explanatory word book for the three parts of his "Götterdämmerung," the want of scenery in the mind felt to enable one to appreciate the music in the right sense—music which is but a part of the whole. It must be granted that it is the more remarkable that the music we heard made so deep an impression. The great composer was overwhelmed with frantic plaudits, with garlands and acclamations, which reached their climax when he praised the Viennese for their interest in his undertaking and their understanding of his music, and expressed his pride at having received from them an artist like Frau Mintzma, who certainly did her best and was led before the audience by Wagner after repeated recalls. Herr Franz Glatz, from Pest, the impersonator of Siegfried, seemed somewhat indisposed, and did not therefore make the impression which was expected. The pecuniary result of this memorable concert was the sum of 14,000 florins, but which will be but a small help to the gigantic enterprise of Bayreuth. The day before this wonderful one, we had another great treat—the performance of Brahms's "Ein Deutsches Requiem" at the third Gesellschafts concert. It was the third time that it has been heard in Vienna and it was received with the warmth due to the greatest choral work which has appeared for years. The great composer earned another triumph with this requiem, a work so full of deep and noble conception, a really religious memorial of the dead, whatever their creed may have been. The solos were sung by Frau Wittand Herr Krauss, the chorus by the Singverein, all being inspired by the presence and guidance of the composer. I first remember to have read in an English paper two years ago (when the same requiem was performed by the Philharmonic Society in London), that advice that Brahms would do well to visit England to hear how oratorios are to be written. I think it would be better for the advice to come to Vienna and see how Brahms, the greatest worshipper of Bach and Handel, performs Handel. But time changes many things; when I read your advertisement of Schumann's complete piano works, edited by Pauer, I always remember the lines I read in the *Athenæum* at the end of the year 1865. "We regret to have to call attention to some increase of favour for Schumann's music, conceiving this to be a symptom not of progress but of retrogression." And now after ten years of retrogression, what a change!

But I must return to our concerts—the sixth and seventh Philharmonic—at which were performed for the first time "Tanzmomente," by Hrabeda a pignant composition; a symphony by T. Zellner, a well-gifted composer who was, however, this time poor in invention; a serenade for stringed instruments, with violoncello solo, by Volkmann. This composition, which is full of sentiment and harmony, would be better entitled a romance. It was received with great applause. A so-called Monster concert (as the orchestra consisted of about 800 performers) was arranged for the benefit of the Women Musiker Verein, a new union. The programme included the *Tannhäuser* overture, "Sylphentanz" by Berlioz, and "Hungarian Rhapsodie" by Liszt, arranged for orchestra by Müller Berghaus. The Singacademie performed "Miserere des Dominus," by Durante; "Adoramus," by Pretti; "Laudate Dominum" by Mozart; "Gebet" by Schubert; "Jubilate" by Handel, and some solos, among which a sonata (piano and violin) by Dr. A. W. Ambros, the famous savant in musical history, and three part-songs by Brahms. This concert at which, like many others, I could not assist, being prevented by illness, I can only mention in general. The best one was a quartett recited by Hellmesberger, with Beethoven's quartett in C sharp minor; a composition concert by Dahmis van Bruyck, a very intelligent learned man in musical literature, a violoncello concerto by Popper, a pupil of Popper, some piano concerts by Sig. Brull, Frau Urasoff, Emile Smitanski, Frl. Mayer, Gabrielle Joël, Joseph Labor. Herr Brull, the first named, is at present one of our best pianists and composers, and will make a distinguished career. Herr Labor, the solo pianist to the King of Hanover (blind like his patron), and a very respectable artist. Among the new compositions produced at these concerts we must mention three sonatas for two pianos, by Brull, H. Gradener, and Dr. Horn, all three of which were favourably received by the critics.

In parenthesis let me say, first that Jos. Neruda, the father of the well-known artists, the sisters Neruda, died, sixty-eight years old, on the 18th February, at Brünn, where he held the post of organist in the cathedral. Secondly that Joseph Böhm, the master of Joachim celebrated his 80th birthday on the 4th March. The number of pupils he instructed is great, and he was professor in the Conservatoire from 1819 till 1848. He was likewise a member of the Hofkapelle from 1821 till 1867.

And now for the opera. At the Komischn Opera they have engaged Miss Pauli from 15th March to 3rd May, for twelve representations. The company comprises Mme. Alma Bernardi, Matilda Corri, Sigs. Capoul, Gayarre, Rota, Verger, Bossi, and Zucchini. The following

Digitized by Google

operas are to be represented:—*Lucia, Don Pasquale, Traviata, Rigoletto, Trovatore, Barbiere, Sonnambula, Dinorah, Faust, Mireille.* The Theatre an der Wien has given another new operetta by Johann Strauss, *Cagliostro in Wien.* This famous adventurer has furnished the stuff for a tolerably pretty libretto, which, at least in the first act, gives an active picture of public life in Vienna about the year 1782. The music is piquant, melodious, and, for the most part, carefully worked out. Many numbers were re-demanded. The *mise-en-scène* is magnificent, and the actors and singers the best in this theatre. *Cagliostro* will not fail to travel round the world.

The Hofoper has given some "gastspiele." There is Herr William Muller, from Hanover, who performed Max with a somewhat poor result. Max stood off from further trial shots. Another Muller (Jacob) from Frankfort, lately of the Komische Oper, performed Valentin (*Faust*) tolerably well; his voice is fresh and strong, his manner somewhat conceited. Herr Fischer, from Carlsruhe, impersonated the Oberpriester (*Afrikanerin*), Brogni, Mephisto, Walter Furst. He is an intelligent artist; his voice is not powerful, but his school is good, and as an actor Herr Fischer is at home upon the stage. Probably he will become a member of the Institute. The new opera by Goldmark, *Die Königin von Saba*, was at last performed, after many obstacles, for the first time the day before yesterday. It was mounted with uncommon richness and taste. The singers, Frau Wilt and Materna, Herren Walter and Beck, chorus and orchestra, did their best; the music is in a grand dramatic style. Though much shortened, many scenes are still too long. Composer and singers were often recalled, and the result of this first evening was in any case an honourable one. It is not well to say more after a single hearing. Next time more of it. List of the operas performed since the 12th of February:—*Freischutz* (twice), *Aida* (twice), *Fliegende Hollander, Faust* (twice), *Robert, Fra Diavolo, Mignon, Fidelio, Afrikanerin* (twice), *Hamlet, Oberon, Jüdin, Maskenball, Tell, Dinorah, Königin von Saba* (twice).

Reviews.

Dramatische Fantasie (Sinfonischer Prolog) für grosses Orchester. Componirt von FERDINAND HILLER. Op. 166. Partitur. Mainz: Schott and Co.

THOUGH Dr. Hiller, born in 1811, is one of the oldest as well as one of the most eminent of the living composers of Germany, by no means can it be said that he is old-fashioned in his ideas regarding the capability of music to express definite ideas and sensations. The most important of his orchestral works are avowedly rest upon a poetic basis. As instances of this may be quoted his two symphonies, one of which is entitled "Im Freien" (In the open air), and to the other of which is prefixed the motto, "Es muss doch Frühling werden" (It must soon be Spring). In some recent pianoforte pieces, "Aus dem Soldaten Leben," and "Gestalten aus dem Mittelalter," which call for special commendation, he has afforded a still more striking proof of the possibility of reproducing definite situations and ideal personages in a manner which is unmistakable. In his "Operette ohne Text" (Operetta without Words) for four hands on the pianoforte, he has carried this to the extreme verge. Here we come upon a movement which forms the alternative to a "Drinking Song, with Chorus," which is superscribed "*Katzenjammerlichkeiten*"—i.e., suggestive of the unpleasant sensation vulgarly known as "hot coppers," or, in more polite language, the disagreeable causes consequent upon a drinking bout. Having succeeded in picturing this most crust sally, though it may have been but for a joke, we think we may fairly conclude that it is Dr. Hiller's opinion that there is no situation or sensation which may not be represented or recalled by music.

The Dramatic Fantasia, or Symphonic Prelude, as it has been otherwise entitled, which lies before us, was composed to inaugurate the opening of the new municipal theatre at Cologne in September 1872. From his earnest and conscientious artistic strivings during a long career, it was not to be supposed that Dr. Hiller, in undertaking such a task, would content himself with the hurried provision of a work which might serve the ends of this special occasion and then be consigned to oblivion. Hence the determination on his part to compose a work which should not only be appropriate to this special occasion, but available also for the future. Hence, too, its publication. In a note prefixed to the score the composer states that it was his aim to characterise the several forms of dramatic composition belonging to the theatre—viz., Tragedy, Comedy, Drama, Ballet and Opera. His work consists of a series of short movements, five in number, but forming together one organic whole. The first, "Andante patetico," in C minor, representing Tragedy, and serving as an introduction, is of a serious and solemn character. Aptly contrasted with it is the second, "Allegro scherzando, ma non troppo presto," in E flat, which stands for Comedy, and is of a light and tripping character. The third movement, "Allegro appassionato," in C minor, in ⅜ time, is remarkable for the ternary rhythm which runs throughout it; but its application as a reproduction either of the romanticism of the modern drama, or the extravagance of melodrama, is not very apparent. That the fourth movement, "Ballabile" (moderato), in A flat, represents Ballet there is no mistaking. The finale, "Allegro con fuoco," in C, which comprises several of the leading subjects of the foregoing movements, stands for Opera; but whether it is intended as a specimen of opera as Dr. Hiller would have it, or as a satire upon the German opera of the present or the future, it is impossible to say; certainly it has little in common with opera as it is known in this country. There is no denying the originality of Dr. Hiller's idea, nor the cleverness with which he has carried it out. His orchestration, though at times noisy, abounds with ingenious and striking effects. Nor is it wanting in pleasing melodious passages, especially in the second and fourth movements. But along with these are to be found others which are perfectly hideous, and perhaps intentionally so. Instance the frequent recurrence of the following:—

As a whole, therefore, Dr. Hiller's work, though it claims our respect, seems to us to be one which appeals to our interest rather than to our affections—to the head rather than to the heart.

43 Mazurkas for the Piano. By F. CHOPIN. Edited by E. PAUER. Second Edition. Augener and Co.

THE present edition shows a very careful revision of the text. Of the forty-three numbers there are but few which have not undergone various alterations and improvements. Great attention has been given to the phrasing (a matter of the utmost importance in the rendering of these delicate compositions); several wrong notes which had previously escaped notice have been corrected, marks of expression added, also ties, rests, &c. We have no hesitation in pronouncing it to be the most complete and correct edition of the mazurkas extant. Chopin is famed for his nocturnes, waltzes, and polonaises, but his mazurkas certainly rank among the most characteristic of his compositions. The mazurka is a Polish national dance, in ¾ and sometimes ⅜ time, and has the peculiarity that in Poland words are sung to the music, both words and music expressing mingled emotions of pain and joy. Chopin preserved the rhythm of the original Polish mazurka, but improved its form and increased the charm of its melody. Some of these pieces are bright and gay, some pensive and amorous, some melancholy and full of sombre gloom, whilst others show a marvellous combination of all these various characters in one and the same piece. A tinge of melancholy, however, pervades the whole collection, even the brightest. These mazurkas form, as it were, an epitome of all the varied emotions of the human heart. Some seem to be more natural, more evidently the result of inspiration than others; but they all charm by the wonderful originality of the ideas, and the delicate and fantastic manner in which these are treated. In Nos. 32 and 33 the mazurka form seems to have attained the highest development of which it is capable. As Franz Liszt truly observes in his life of the composer, "Chopin has gifted it (i.e., the mazurka form) with immortality." We have spoken of the great care bestowed on this edition; we may instance as specimens the additional indications of phrasing in No. 4, lines 3 and 4; No. 5, p. 11, lines 3 and 4; and No. 31, p. 67, first three lines, &c. &c. We do not, however, like the alterations in No. 8, p. 17, line 5, bar 2. With the exception of the tie from the B flat to the following A flat, we prefer the bar as it stands in the first edition. We call attention to page 96, bar 5, the same in both editions. There should certainly be, to guide the eye, a natural before the B. We should like to know why

Digitized by Google

No. 10 is never written at least so far as we can remember, with the signature of G sharp minor instead of C sharp minor. The piece is most decidedly in the former key, as is shown by the beginning and end, and the constant necessity for the A sharp.

Three Sonatinas for the Pianoforte. By CARL REINECKE. Op. 47. New Edition, revised by the Author. London: Augener and Co.

In these sonatinas is contained every characteristic desirable in music designed for the instruction of children, whether destined for professional or amateur pianists. A more adroit introduction to and preparation of the mind of youth for the pianoforte sonatas of Beethoven and Mozart could scarcely be devised. Full of grace and fancy themselves, and charming alike for listener and performer they comprise, in addition, numerous clever and gently-designed instructions of all the qualities to be expected in works of a more ambitious character. Written in the pure sonata form they contain all the models of the highest class of sonata composition, while they never lapse into difficulties beyond the reach of very young students. They are eminently calculated to foster a refined and classical taste—at the same time as ingenuity adapted for the formation of a pure style. Teachers of the pianoforte can place no better or more interesting studies in the hands of their pupils, and it would be well for the rising generation of pianoforte players, both in country and creditable to their teachers if music of just such a stamp as these three sonatinas were more frequently to be found in the music-case than the trash generally in use.

No. 1 (in C) consists of a graceful and ingenious "Allegro," in which "imitation" and a suggestion of fugue are introduced, a short and delicate "Andantino" and a "Rondo Vivace" of a peculiarly playful and interesting character. No. 2 (in G) begins with an "Allegro Moderato," somewhat in the nature of a march, followed by a "Menuetto," very light and graceful. The concluding movement of this sonatina consists of a Theme (Andantino), with four Variations, the last one taking the form of a rather elaborate coda. No. 3 (in A flat) opens with an Impromptu "Allegro Moderato," followed by an "Andante con Moto" (in C minor) in the "Barcarola" style and concludes with a spirited "Polonaise," which, although brilliant and sparkling, never approaches any particular difficulty. If we have a preference, it is for No. 3 of these three sonatinas; but all are remarkable for their excellence, and the purity of writing.

Three Fantasias for Two Performers on the Pianoforte. By CARL REINECKE. Op. 9. London: Augener and Co.

More ambitious, and perhaps less designed for mere teaching purposes than the three sonatinas noticed above, we have before us three pieces calculated to afford great pleasure to amateurs who are fond of playing pianoforte duets. No. 1, "Easter Lay," is a dignified movement, founded on a chorale elaborated by a counter melody of smaller notes. No. 2 is a tender and graceful adagio in five sharps, and entitled "Thorn-rosetag." No. 3, "A Northern Ballad," consists of an allegretto in E major, partaking of the pastoral character and written with that ingenuity for which these three fantasias will amply repay such efforts as are needed in overcoming them by no means remarkable difficulties contained in them, and they form a most pleasing specimen of the pianoforte music of which Herr Reinecke has composed so much and so well.

Ten Light Pianoforte Pieces for Two Performers, by CARL REINECKE (London: Augener and Co.), are rightly named "light," but they contain beauties far beyond those generally found in what is termed "light music." If any of these pieces should be specified as superior to the rest we would name the following:—No. 1, "Greeting" (andante sostenuto) as being distinguished for the grace and tenderness of its melody; No. 3, "To the Guitar" (vivace), which is playful and elegant; No. 5, "Variations on the scale of C major" (moderato), a short movement replete with contrivance and invention, and pleasing; No. 8, "Rustic Dance" (tempo di valse), very pretty and graceful; and No. 10, "A Miniature Sonata," which, within the limit of but little more than a hundred bars, contains four complete movements of the orthodox sonata type, the whole forming a little masterpiece of fragmentary composition.

Forty Children's Songs. By CARL REINECKE. Arranged for the Pianoforte, by the Author. London: Augener and Co.

HERE is a set of pieces for young people, forming a worthy substitute for the conventional and used-up "Instruction-book." Full of little gems of melody, and in each case confined within the limits of perfect easiness, we could recommend no better material for a teacher to found a pure style upon than the "Children's Songs" before us. The path to pianoforte playing instead of lying through silly fragments of bad operatic adaptations would be smoothed and sweetened for little pupils by the use of such music as the above.

Six Pièces Caractéristiques. By HAMILTON CLARKE. Augener and Co.

In this advanced age, when the English music publisher emulates the example of the quack doctor and patent medicine vendor and floods the world with rubbish concealed beneath gorgeously illustrated title-pages, and disseminated amongst the so-called musical public by means of expensive advertisements, it is indeed refreshing to meet with such charming and thoroughly artistic work as that to be found in these "*pièces caractéristiques*" before us. Mr Clarke never comes before the public unless he has something to say, and no man knows better than he how to present his utterances in artistic garb. In the present instance he has succeeded in producing six of the most perfect little pleasantries we ever remember to have seen.

No. 1, "Ballade," in A minor, is founded on a quaint figure that at once enlists the attention, referred over and over by calm and graceful phrases, which soothe and refresh, but can not alone on account of their individual beauty, but by the delightful contrasts they afford to the weird wild beauty of the piece itself. The unexpected change to the major is also an interesting feature.

No. 2, "Valse," in E flat. This is, perhaps, the least original number of the series, but it is not less interesting on this account. In style it reminds one of Chopin in his best mood. The reminiscence however is so pleasant that we shall heartily welcome as many valses of this kind as Mr Clarke can find time to write.

No. 3, "Chanson Sentimentale," in A flat. There is a restless melancholy about this piece that is exceedingly captivating, and viewed technically it is a most cleverly constructed composition. The freedom of the modulations, which are sometimes daring in their originality, reveal the hand of a master of his craft.

No. 4, "Chanson Barbare," in C minor. A thoroughly characteristic *morceau de genre*, wild and heathenish to the last degree. A humanising influence, however appears in the shape of an episode in A major which is full of beauty, but evidently not a "joy for ever," as the barbarous element is again triumphant and has the last word. In the form of a wild shriek of victory. The moral tendency of this piece is decidedly bad, although on musical grounds, its merits are such as to commend it to all who can appreciate that which is really good.

No. 5, "Menuet (*dans le style ancien*)," in A flat. The ancient flavour predominant in this clever imitation of a species of composition popular with our forefathers, whose idea of the "many dance" was tempered with stately solemnity, is ordained with considerable ingenuity. Written in strict four part harmony of singular purity, it affords an excellent study for the young musician, apart from its intrinsic excellence in other respects.

No. 6, "Berceuse," in C major. Although the last of the series, this little piece is, in our opinion, the best of the whole collection. A dreamy somnolence pervades every bar that literally intoxicates the senses, an effect which is heightened by the monotonous character of the accompaniment. The melody possesses a dreamy *cloudon* that is evidently calculated to "close the weary eyelid," and provoke the sweetest of dreams.

In concluding this short notice we beg to welcome most cordially this valuable addition to the *répertoire* of really high-class pianoforte music.

Two Birthday Messages. By HAMILTON CLARKE. Augener and Co.

THE two favoured ladies, "Ella" and "Annie," to whom these dainty little sketches are inscribed, may well wish to have a birthday every day in the year, if the event were celebrated in such charming fashion. Although of the slightest possible texture, graceful thought charmingly expressed is everywhere apparent in these "Messages," and like most of Mr Clarke's work, unnecessary difficulty is studiously avoided, and any ordinarily intelligent amateur will find them quite within his reach.

Bourrée. By HAMILTON CLARKE. Augener and Co.

THE revival of the ancient form of dance music consecrated by the labours of J. S. Bach and others, has attracted the attention of many modern composers, and if only as a mild protest against the superficial brainless style of music which passes current at the present day this tendency is to be highly commended. The piece under notice is one of the best specimens we have seen, and although it is

Digitized by Google

somewhat exacting in its claims on the performer will well repay the trouble bestowed on it.

Romance pour le Violon avec Accompagnement de Piano, par OTTO BOETTE (London: Weekes and Co.), is easy and within the powers of most amateurs. The subject is melodious, and the accompaniment graceful.

The Cambridge Concert Studies for the Pianoforte by HORTON C. ALLISON (London: Weekes and Co.), consisting of three movements:—"Mountain Echoes," "Canon Maestoso," "Allegro," "Fugue Vivace," "Pensieroso" "Double Fugue, Andante Grazioso"—are very clever pieces, full of contrivance and invention. Their extreme difficulty will, however, militate against their popularity, as they are more suited as studies for advanced players, than as "show pieces" for amateurs. We compliment Mr. Allison on adopting the "canon" for awakening "Mountain Echoes." Who gave him the clue?

Short Voluntaries for the Organ, arranged by EDMUND H. TURPIN (London: Weekes and Co.) consist of six short movements, "selected from unpublished scores and the less-known works of eminent composers." They are easy and effective, and arranged for the organ in the orthodox manner.

Gigue Moderne in Sol, by BEETHOLM TOURS (London: Weekes and Co.). Were it not for a strangely commonplace twang in the first subject of this gigue it would be one of the most charming pieces we have seen for some time. It is but moderately difficult and contains graceful passages.

Pensée Fugitive Morceau de Salon pour Piano, par ARTHUR J. BARTH (London: Augener and Co.). It is very fresh, graceful compositions, moderately difficult, and a capital study. Written in the modern German style it contains the freshness of that school without its extravagance. We recommend this piece to teachers for advanced pupils.

A Set of Waltzes, for the Pianoforte by GERARD FRANCIS COBB, M.A. Fellow of Trinity College, Cambridge (London: Novello, Ewer and Co.). Played by a decent band, these waltzes would sound very pretty.

Schumann RUBINSTEIN. Transcription by MAURICE LEE (London: Augener and Co.) is an elegant piece on Rubinstein's song, containing brilliant and effective passages, not too difficult.

VOCAL.

The Rose and the Maiden. Ballad. By FREDERICK CROUCH. (London: Pitman and Co.)

BUT for striking reminiscences of Haydn's canzonet, "My mother bids me bind my hair," and "Jessie the Pride of Dumblane," this song would present a fair specimen of the style of the old English ballad. The melody is simple and the accompaniment clear and easy.

The Knight of Aiten Ahr. By H. V. PRITCHARD. No. 48 of Bass Songs. (London: Augener and Co.)

THIS song possesses a certain effect calculated to gain favour with amateurs; but there are few bass voices of sufficient compass to render it with comfort. The accompaniment is by no means easy.

Eventide. Ballad. Written by L. H. F. DU TERREAUX. Composed by W. C. LOVEY. (London: Weekes and Co.)

IF a commonplace melody allied to ordinary words of used-up sentiment be the necessary ingredients in the production of a popular song, Eventide ought to be a very successful ballad.

Regina Coeli. Motett for Four Equal Voices (Solo and Chorus), with Organ and Harp Accompaniment. By WILHELM SCHULTHES. (London: Novello, Ewer, and Co.)

THIS motett is suited for the purposes for which it was obviously designed. It contains some fair four-part writing, and is not entirely destitute of melody. While the capabilities of an average shaped choir, it is more or less pleasing and calculated to be effective, if well sung. Credit is chiefly due to the accompaniment, which is divided between organ and harp in a skilful manner.

Te Deum and Jubilate in D. By A. HEMSTOCK. (London: Novello, Ewer and Co.)

THE *répertoire* of so-called Church music has of late years received contributions in showers from the pens of almost all classes and degrees of composers. Amongst made of other classes a vast amount has been added of a kind remarkable for the absence of any characteristic whatever. Mr. Hemstock's "Te Deum and Jubilate in D" belong to this class.

Concerts, &c.

MR. WALTER BACHE'S CONCERT.

FOR many years past Mr. Bache's annual concert has been justly regarded by many as the most interesting of the year, on account of its uniqueness of character and its musical importance. Since he first instituted an annual concert twelve years ago, it has been Mr. Bache's principal aim to advance the claims of his master and friend the Abbé Liszt; and from this he has never swerved. By perseverance and at no small self-sacrifice, from small beginnings he has raised his concerts to an importance which no other professor single-handed has attained. Though as yet he cannot be said to have succeeded in popularising Liszt's music among concert goers generally, it may fairly be asserted that he has been the principal means of exciting curiosity concerning it. In England and of leading the way to an earlier hearing of several of his greater works at the Philharmonic, the Crystal Palace, and the Royal Albert Hall than would otherwise probably have been the case. Mr. Bache's eleventh annual concert, which took place at St. James's Hall on the 25th February, was in many respects the best and the most successful that he has yet given. The scheme which he drew up, though presenting no actual novelty of importance that he had not brought forward at former concerts, was one of extreme interest. In respecting himself for the most part to works of importance by Liszt, which he had already brought to a hearing from a conviction of their transcendent merit, we think he was perfectly right, because it but too often happens that conductors and concert-givers, after once performing a work, to the merits of which they themselves are fully alive, are wont to lay it aside if after a single hearing it fails to evoke the warmest recognition on the part of their audience. It would be easy to adduce a long list of examples of works which on their first presentation made no effect, but have since become popular. Among the works of composers of the present day there are probably none which more demand previous study and repeated hearing in order to lead to a just appreciation of them than those of Liszt. Mr. Bache's scheme in which the family party element more than predominated was one of extreme interest and excellence. It included five works by Father Liszt, one by his son-in-law Wagner, one by Schubert, two rumented by his other son-in-law Von Bülow, and one by [illegible], to speak more accurately, one and a half (as will appear) by Weber, manipulated by Liszt. These by Liszt included his Symphonic Dichtung, "Tasso-Klänge," his concerto in A major No. 2, for pianoforte and orchestra, his setting of the 13th Psalm for tenor solo, chorus, and orchestra, the "Soldatenlied" from Goethe's *Faust* for male voices, with trumpets and drums *obbligati*, and the "Chorus of Reapers" from Herder's *Prometheus*. The work by Schubert was the hymn for female voices, "Gott in der Natur," Op. 135; that by Weber was the Polonaise brillante, in E major Op. 72, originally written for pianoforte alone, but arranged by Liszt for pianoforte and orchestra. Of Liszt's "Tasso-Klänge" we spoke at length in our last month's issue; we need therefore but add that a further hearing of it more than confirmed our opinion therein expressed of its being a highly original and interesting work. His concerto as well as his setting of the 13th Psalm, of each of which a biographical notice by Mr. E. Dannreuther will be found in another column, are both works which grow greatly in estimation the more familiar they become. Of the beauty and engaging character of the "Soldiers' Song" from *Faust*, which was re-demanded, and of the "Chorus of Reapers" from *Prometheus*, there can be no question. Schubert's "Gott in der Natur," which in style reminds one at times of his "Miriam's Song," is a fine work, for which Dr. von Bülow supplied especially for this concert, a very clever and effective orchestral arrangement of the accompaniment originally written for pianoforte. One could not but, however, feel that Schubert would have done better to have enlisted the services of male voices also for the presentation of a subject of such grandeur. A word here seems specially due in recognition of the enterprise of Messrs. Stanley Lucas, Weber and Co. for publishing a cheap edition, with English words, of Liszt's psalm, the "Reapers' Chorus," and Schubert's Hymn, especially for this concert. All three will be found suitable for practice by choral societies of the upper grade. There is no questioning the effectiveness of Liszt's treatment of Weber's polonaise, to which he has prefixed the introduction from his polacca in E flat (transposed)

and added an orchestral accompaniment, though some have affected to regard his as doing as irreverent to Weber.

Mr. Bach gave ample proof of his desire that nothing should be wanting for a due presentation of his master's works, by engaging Dr. von Bülow as conductor an excellent band of sixty-eight performers, led by Mr. Deichmann, and a chorus of a hundred and sixty voices. Though on several previous occasions Mr. Bache has given ample proof of his eminent skill as a conductor, it is as a pianist that he is most ambitious. It is not saying too much that his playing on the present occasion must have fully satisfied his own ambition as well as the most exacting of critics. Most admirable too was the performance of both band and chorus. A word of praise is also due to Mr. Henry Guy for his readiness in undertaking at short notice, in the place of Mr. Cummings, the arduous tenor solo in Liszt's psalm. A more numerous audience or one more attentive and enthusiastic, has seldom been seen in St. James's Hall. The overture to *Zauberflöte* superbly rendered under Dr. von Bülow's direction, terminated the evening with the greatest *éclat*.

CRYSTAL PALACE

THE nineteenth of the winter series of Saturday concerts was devoted exclusively to works by the late Sir W. Sterndale Bennett. As a rule, our London orchestral concert giving societies adhere so closely to the same groove in their choice of works to be performed that when it was rumoured that "Sterndale Bennett" concerts were being organised by each of our leading societies, it was to be feared that each would be content with bringing forward just those of Bennett's works with which the public were already most familiar. It is therefore satisfactory to be able to state that, except in the case of the concert given by the British Orchestral Society upon which we need not therefore dilate, this was not the case. Both at the Crystal Palace and at the Philharmonic Society's concerts the desire to bring forward some of Bennett's works which had not been heard before, or at least were not among his most familiar, was very apparent. The orchestral works included in the Crystal Palace scheme were the overtures, "The Wood Nymphs," "Paradise and the Peri," and the concerto (for pianoforte and orchestra) in C minor, No. 3. The only one of Bennett's symphonies that has been published having recently been performed here, it was thought will not be repeated. That one of the other six which he is known to have composed was not forthcoming, was to be regretted. For any shortcomings, however, on this score, a hearing of the "Parisina" overture fully atoned. This was the work which was the last occasion of its performance at the Philharmonic in 1848, led to an unfortunate and life-long feud between Bennett and Costa, and on this account I was understood to have been destroyed. Happily this has turned out not to have been the case. Though no one dared to speak to him of it in his lifetime, the original score was found among his manuscripts at his death. By many who were not fortunate enough to hear it at its early performances, and who have only known it from the published pianoforte edition, its four bands must have long been regarded as accountal for its vigorous character and picturesqueness, as the best of his concert overtures. On our own much hearing of it it fully confirmed this impression. In it the composer does not appear to have aimed at illustrating any particular portion of Byron's poem, but rather sought to reproduce the sensations arising from reading it. On this account Lord Jeffrey's criticism of "Parisina"—in which he says "There is no tumult or strife. It is all sadness, and pity and terror. There is too much horror perhaps, in the circumstances, but the writing is beautiful throughout, and the whole wrapped in a rich and redundant veil of poetry where everything breathes the pure essence of genius and sensibility"—as exactly hits off the character of Bennett's music as it does that of Byron's poem. Of the other two overtures, which have become as familiar as they are estimable not a word need be said. That the concerto in C minor has been less frequently played in public than that in F minor is rather to be attributed to some awkward passages it contains than to its being a less perfect work than that. Composed while Bennett was still a student at the Royal Academy of Music, it is interesting as being the work he selected for his *début* at Leipzig, of which Schumann wrote so glowing an account. Its performance on this occasion was very properly entrusted to Miss Agnes Zimmermann, who was formerly a student of our national musical educational institution, for which as president Bennett did so much. Her rendering of it was at highly creditable to her skill and feeling as it testified to the soundness of her early training. Subsequently she also played the "Rondo Piacevole"—perhaps the most generally admired of Bennett's pianoforte solos. The remainder of the programme was made up of songs and concerted vocal pieces. Miss Antoinette Sterling and Mr. Vernon Rigby were the soloists, and the concerted pieces were sustained by Miss Jessie Jones, Miss Thekla Fischer, Mr. H. Guy, and Mr. Wadmore, students of the Royal Academy of Music. Miss Sterling's songs were "The Better Land," "Cas le Gordon," and "Gentle Zephyr." With the setting of Mrs. Hemans's well-known lines, which is as charming and appropriate as it is simple and unaffected, and which she sang most feelingly, she was especially successful. Mr. Rigby was heard in "O Meadow sweet," from the *May Queen*, and "To Chloe in sickness." The unaccompanied pieces were the trio from the same cantata, "The Hawthorn in the Glade," the unaccompanied quartett "God is a Spirit," from the *Woman of Samaria*, and a couple of part-songs, "Sweet Stream" and "Come, live with me."

The presence of Herr Joachim with a violin concerto of his own (in G) which had not been heard here before, was the chief attraction for many at the twentieth concert. It was first played by its author at a concert of the Philharmonic Society in 1864, but since that date is understood to have undergone considerable revision. In style and character it differs largely from his famous Hungarian Concerto, and though more easily "to be understanded of the people" on a first hearing than this, is none the less worthy as a composition. The concerto, the effectiveness of which must be enormous, was executed by Herr Joachim in his own unapproachable manner. The pleasure it appeared to give was only exceeded by that arising from his subsequent performance of three favourite movements from Bach's sonata in E. Another welcome novelty here was Mr. W. G. Cusins's concert overture "Les Travailleurs de la Mer." This was heard at the Philharmonic in 1869. That an well written and effective a work, by a composer of such high repute and position as Mr. Cusins, should so long have been overlooked certainly seemed surprising. The symphony was Mendelssohn's "Reformation," the concluding overture Schumann's "Genoveva." The vocalists were Miss Edith Mortland and Mlle. Hélène Arnim. Both were heard here for the first time, and both made a very favourable impression.

The concerted pieces at the following concert were the overture to Weber's *Euryanthe*, Schumann's symphony in B flat minor, No. 4, Viotti's violin concerto in A minor, No. 22, and Hiller's Dramatic Fantasia. Allusion to Schumann's symphony has so frequently been made in these columns—firstly, in a critical and analytical article by Mr. Ebenezer Prout (April, 1872), secondly, on the occasion of its performance at the Bonn Schumann Festival of the following year, and on several other occasions—that we need only add a word in recognition of the high excellence of the performance. Recalling the cold manner in which Schumann's music was formerly received, the warm enthusiasm which now invariably evokes cannot be otherwise regarded than as a healthy sign of the progress in musical taste, to further which no one has done more than Mr. Manns. Viotti's concerto, though somewhat old-fashioned and not of the highest musical interest, served to display Miss Norman-Néruda's extraordinary skill and acquirements in their best light. A repetition of Dr. Hiller's "Dramatic Fantasia," some account of which will be found in our review columns, and which was first heard here just six years ago, was by no means unwelcome. The vocalists were Mme. Lemmens-Sherrington and Miss Antoinette Sterling.

PHILHARMONIC SOCIETY

THE first part of the programme of the first concert of the sixty-third season, given at St. James's Hall on the 18th ult., consisted exclusively of works by the late Sir W. Sterndale Bennett—viz. the orchestral prelude to *Ajax*, the funeral march thereto, and his sacred cantata, *The Woman of Samaria*. It was Bennett's intention to set the choruses in Sophocles's tragedy as music for male voices. It is to be regretted that this was only fulfilled in regard to the orchestral prelude, the funeral march, and some fragmentary sketches for the final chorus. The prelude was first heard at one of this society's concerts in July, 1870; the march which it used to be his very latest composition, was now heard for the first time. The principal parts in the *Woman of Samaria*—a work which by reason of its serious devotional character seems better adapted for use in church than for the concert room—were ably sustained by Miss Edith Wynne, Mme. Patey, Mr. Cummings, and Mr. Santley, the chorus being drawn principally from the Royal Academy of Music. Bennett has often been charged with imitating Mendelssohn, unjustly we think because it is but natural that two men so near of an age brought up upon the same musical diet and studying the same models, should arrive at the same or similar ends. Admitting therefore, certain similarity of style between them, though each had his individuality, it seemed ill-advised to follow up the *Woman of Samaria* with Mendelssohn's violin concerto. This, however, was so superbly played by Herr Joachim, accompanied by the band in a manner that a singer might envy, that few probably regretted its choice. A song

a piece from Mme. Patey and Mr. Cummings, and Weber's overture, "The Ruler of the Spirits," completed the scheme.

MONDAY AND SATURDAY POPULAR CONCERTS.

Mr. C. Hallé was the pianist at the first Monday Evening concert of last month, as well as at that of the preceding Saturday. On both occasions he took part in works of importance which were heard here for the first time. These were Brahms's quintett in F minor, Op. 34, for pianoforte and strings (MM. Joachim, L. Ries, Straus, and Piatti); Schumann's sonata in D minor, Op. 121, for pianoforte and violin (Herr Joachim); and Beethoven's variations for pianoforte and strings (MM. Joachim and Piatti) on the song, "Ich bin der Schneider Kakadu," from Wenzel Müller's opera, *Die Schwestern von Prag*. For his solos he gave Mozart's sonata in D major (No. 27 of Hallé's Edition), and a series of four detached pieces from Bach's suites thrown together in such an order as to form a consistent whole. On several occasions Mlle. Marie Krebs was the pianist. This clever young lady seems to have ingratiated herself with Mr. Chappell's audience that, without exaggeration, it may be said that their applause has been pretty equally bestowed upon her and Herr Joachim. She was heard to special advantage in Chopin's ballade in G minor (No. 1), but her best essay was in Schumann's immensely difficult toccata in C major, Op. 7. In addition to which, on being twice recalled, she gave "Traumeswirren," from the same composer's "Fantasie-stücke," Op. 12. Further she proved herself a worthy associate with Herr Joachim in Beethoven's famous "Kreutzer" sonata, played for the thirty-ninth time at these concerts (!), and in Mozart's sonata in B flat, heard here for the first time. Herr Joachim's playing of Bach's "Chaconne," and works of a similar type, and his leading of the concerted music, have conduced to the highest satisfaction; but the greatest treat for which we have to thank him was the too rarely accorded opportunity of hearing Beethoven's posthumous quartett in C sharp minor, Op. 131. The concluding concert of the seventeenth season was a series of ovations for all concerned. All the principal artists who have contributed so much to the success of the past season took part in it. It commenced with Beethoven's string quintett in C, Op. 29, and ended with Bach's concerto in D minor for three pianofortes (Mlle. Marie Krebs, Dr. von Bülow, and Mr. C. Hallé), with double quartett accompaniment. The only work performed here for the first time was the larghetto and finale from Spohr's duet in D major for two violins. That it will not have been heard here for the last time may be taken as certain, though it must seldom happen that it can be heard at the hands of two such consummate artists as Mme. Norman-Néruda and Herr Joachim. The programme was furthermore a most attractive one. Mlle. Krebs and Sig. Piatti were heard in Mendelssohn's "Thema con Variazioni," Op. 17; Mme. Norman-Néruda and Mr. Hallé in the andante and variations from Mozart's sonata in F major; and MM. Joachim and Von Bülow in Beethoven's sonata in G major, Op. 30, No. 3, and in a selection from Brahms's "Hungarian Dances." The vocalists were Mlle. Sophie Löwe and Miss Antoinette Sterling, whose excellent rendering of German *Lieder*, which seem so much more appropriate to the general cut of Mr. Chappell's programmes than English ballads, has met with high appreciation. The audience which came together to bid adieu (until November next) to Mr. Chappell and his excellent catering for their pleasure and instruction, was far more numerous than could be comfortably accommodated.

MR. WILLEM COENEN'S CONCERTS.

For the last five or six years, except during one season when he was laid up by illness, it has been Mr. Coenen's wont to come forward about this period of the year with a series of three concerts of unheard chamber music. It is not from such old-established institutions as the Philharmonic and Sacred Harmonic Societies, the Musical Union, and Monday Popular Concerts, that progress in musical art, so far as it is to be advanced by the exploration of new or unfamiliar paths, is to be looked for. Their policy is rather conservative, and instead of taking the initiative in the production of new works, as a rule they wait till a demand has been created for them by their younger rivals.

As chief among the pioneers of chamber music stand Mr. Coenen, Mr. Henry Holmes, and last, though not least, Mr. C. Hallé, who, by his "recitals" of the last few years, may be said to have established a kind of nursery for the Monday and Saturday Popular Concerts. But to Mr. Coenen is due the credit of being one of the first, if not the very first, to bring forward a number of works by Brahms, Raff, and others, which have since been adopted, and their merits recognised, by the more conservative institutions. If at first, therefore, his invitation to come and be made acquainted with a number of unknown composers was not responded to by the public as readily as he could have wished, he may, nevertheless, rest assured that his efforts have not been thrown away.

The selection of concerted works brought forward by Mr. Coenen at his recent series of three concerts, which were given in St. George's Hall, was as interesting as it was judiciously made. The scheme of the first concert included a trio in C minor (Op. 102), for pianoforte, violin, and violoncello, by J. Raff; a string quartett in A minor (Op. 51, No. 2) by J. Brahms; and a quartett in E flat, for pianoforte, violin, viola, and violoncello, by A. C. Mackenzie. On account of its easy flow and general clearness, the ordinary listener would probably give his preference to the quartett by A. C. Mackenzie—a British subject who has pursued his studies in Leipzig, and who seems fully to have imbued himself with the musical atmosphere of that musical place. Raff's trio is a very commendable composition, if not one of the most remarkable of his works. But the chief item of interest for musicians was certainly the string quartett by Brahms. This, one of his latest productions, bristling with canons and contrapuntal devices, and remarkable for the strikingly original treatment of the four instruments, is to be classed among the most profound of his essays in composition. Though one cannot fail to be struck with its many points of beauty, especially in the andante and minuetto, it is just one of those works which can only be fully appreciated after closely reading the score and repeated hearings. Mr. Coenen, whose style of execution, always remarkable for its power and brilliancy, has greatly gained in delicacy and refinement, was worthily associated with MM. Wiener, Amor, Zerbini, and Lasserre.

At the second concert M. Lasserre was replaced by Herr Daubert, who, with Mr. Coenen, was heard to great advantage in J. Brahms's sonata in E minor (Op. 38), for pianoforte and violoncello, a most welcome addition to the rather limited répertoire of works for this particular combination of instruments. A quartett in E flat (Op. 6) for pianoforte and strings, by F. Gernsheim, which was heard for the first time, will probably take its place by the side of the same composer's trio, which has met with so ready an acceptance at the Monday Popular Concerts. J. Svendsen's octett in A major (Op. 3), for strings, was so warmly received on its first production by Mr. Coenen last year, that its repetition was no surprise. That a work which, by its freshness and tuneful character, so readily appeals to the general listener, and at the same time, is one of high interest for the student, should not in the meantime have been brought to a hearing elsewhere, can only be accounted for on grounds of economy.

Mr. Coenen's third concert unfortunately took place on the same evening as the first of the Philharmonic Society. We can only add, therefore, that the concerted works included in the programme were a string quartett in A minor (Op. 1) by J. Svendsen, a sonata in E minor (Op. 73), for pianoforte and violin, by J. Raff, and a quartett in E flat (Op. 13), for pianoforte and strings, by C. J. Brambach.

Among the vocal music which was contributed at these three concerts by Miss Antoinette Sterling, Miss Sophie Ferrari, Miss Anna Williams, Miss Julia Elton, Mlle. Johanna Levier, and Mlle. Hélène Arnim, the most interesting of the songs were those by Liszt, Rubinstein, Brahms, Hiller, and Schumann.

MLLE. MARIE KREBS'S RECITALS.

At two recitals of pianoforte music, given at St. James's Hall during the last month, Mlle. Krebs gave evident proof of her classical taste by restricting her programmes to works by deceased masters, the only exception to this restriction being the admission of a barcarole by Rubinstein and a capriccio by her father, Herr C. Krebs. To her choice of works no exception could be taken, except upon the ground that, lacking novelty, and curiosity regarding her style of playing having already been in a measure satisfied, it offered little of attraction for professional musicians. Her solos at her first recital, all of which she played from memory, included Bach's "Fantasia Chromatica," Bennett's impromptu in C sharp minor, Schubert's "Moment Musical" in A flat, and impromptu in E flat, Op. 90, and Mendelssohn's allegro in A major, Op. 7. Her rendering of Bach's "Fantasia Chromatica"—which she had evidently learnt from one of those edited ones playing the arpeggios merely as sustained chords, and not up and down as they are given in full in the later editions—was disappointing, not from any shortcomings in point of execution, but from her apparent inability to appreciate the poetical intent of Bach's work, which Von Bülow has so aptly spoken of as being one of the first instances on record of the application of romanticism to the pianoforte. On being recalled after Mendelssohn's allegro, which she played at an astounding pace, she gave Schumann's charming "Traumeswirren" in its stead. At this recital she was fortunate in securing the valuable assistance of Signor Piatti. Thus their joint performance of Mendelssohn's sonata in D

major, Op. 98, and Chopin's "Polonaise brillante" in C major, Op. 3, nothing could have been better. To finer playing on Signor Piatti's part, ably supported as he was, we have seldom listened. A more useful lesson for singers than this consummate artist's perfect phrasing and accentuation, and tasteful delivery, could hardly be imagined.

At her second recital, at which she was unassisted, Mlle. Krebs again gave proof of her remarkable powers of execution, memory, and endurance. The task which she set herself was no light one, and was well carried out. It included Beethoven's famous "Waldstein" sonata, and polonaise, Op. 89; Schumann's "Carnaval" ("Scènes Mignonnes"), Op. 9; besides a variety of pieces by Bach, Chopin, Rubinstein, and C. Krebs.

Summary of Country News.

[Under this heading we publish news obtained from occasional correspondents or local papers. We cannot hold ourselves responsible for the opinions expressed therein.]

BALTIMORE.—SIXTH PEABODY CONCERT.—There was an excellent and highly appreciative audience at the Peabody Conservatory of Music on Saturday night, and the music was of a class which was evidently very pleasing and popular. The perfect drilling of Mr. Hamerik's orchestra was shown to great advantage, especially in the opening piece, the symphony of Ferdinand Hiller's, which was received with great applause. Miss Emma C. Thursby, a new candidate for public favour, appeared here for the first time. She sang an air from Mozart's *Magic Flute* with great beauty and sweetness of voice. In the second part she also sang a melody of Proch's, with variations. This was accompanied by a flute obbligato played by Mr. Sidney Lanier, a most accomplished and elegant performer. Mr. Richard Hoffman, whose fame as a pianist is justly great, played, with the orchestra, a concerto in the minor of Mozart's. Mr. Hoffman's efforts were received in a most flattering way, and for an encore he played a composition of his own, which he calls "Solitude." The prelude to *Tovelille*, Mr. Hamerik's own composition, was next given by the orchestra, and was most enthusiastically encored and repeated. The concert closed with a Hungarian march by Berlioz. Altogether the concert was very successful and remarkably creditable to all concerned.——In the later Peabody Concerts we notice that the following works are to be performed: Berlioz's "Harold" symphony and overture *Fraum Jagen*, Beethoven's Ninth Symphony, overture *Leonora* (No. 3), the septet, Haydn's "Good Night" symphony, Raff's pianoforte concerto in C minor, Schumann's A minor concerto, and other works of equal importance.

BATH QUARTETT SOCIETY.—The programme of the last concert of this society, which took place on Tuesday, 16th inst., consisted of the following pieces: Quintet in G minor, Mozart; Grand Sonata in D (pianoforte and violoncello), Mendelssohn; solo piano, nocturne, Chopin; Moto Perpetuo, Paganini; and Haydn's quartet. . . . [illegible] Messrs. Amor and Richard Blagrove, Herr Daubert, and Fräulein Doerageri as executants.

BIRKENHEAD.—On Thursday, 18th March, Handel's beautiful pastoral serenata, *Acis and Galatea*, was produced by the Musical Society. There was a large audience. The principal artists engaged were Mme. Billinie Porter, Mr. C. Wilson, Mr. J. Traino, and Signor Glans. The band and chorus numbered about 150, and were conducted by Mr. W. J. Argent. The work was rendered throughout in such a manner as to reflect the highest credit on all concerned. The band was rather shaky and faulty in some passages, but the precision and balance of the chorus were a testimony to Mr. Argent's assiduous training. Mme. Billinie Porter interpreted the part of Galatea with great judgment and discrimination, displaying much taste and true artistic feeling. Mr. Wilson secured an encore for his accomplished rendering of "Love sounds an alarm," and that lovely, "Happy we," was likewise re-demanded. On the whole, the work was one of the choicest and most successful compositions ever produced before a Birkenhead audience. The programme included Barnett's "Lay of the Last Minstrel" (finely played), the "Chorus of Druids" composed by the conductor (encored), Sir W. S. Bennett's charming song, "May Dew," beautifully rendered by Mme. B. Porter, Mendelssohn's Cornelius March, &c. &c., and Mr. Argent has won golden opinions by this concert.

BIRMINGHAM.—MR. STOCKLEY'S ORCHESTRAL CONCERTS.—The second series of these excellent entertainments was brought to an effective close on Thursday evening, when a large and highly select audience assembled in the Town Hall. The executive resources comprised as vocal principals—Miss Thekla Fischer, of the Royal Academy of Music, and Mr. Vernon Rigby (vocalists); Mr. Morris and Mr. Henry Hayward (violins), Herr Daubert (violoncello), Mr. Franklin Taylor (pianoforte), Mr. C. J. Stevens (accompanist), and a band of . . . instrumentalists, chiefly local, under the conductorship of Mr. W. C. Stockley. From the following analysis of the programme it will be seen that the works of the late Sir Sterndale Bennett had been specially laid under contribution, as a becoming tribute to the memory of a composer whose loss will long be mourned not only among his countrymen, but wherever the Divine Art, for whose advancement he so devotedly laboured, is cultivated:—Overture, "The Naiads" (Op. 15), Sterndale Bennett; prayer, "O Lord thou hast searched me out," Sterndale Bennett; pianoforte concerto in E minor, Op. 40, Mendelssohn; air, "Ein Schlag . . ."; Sterndale Bennett; . . . concertino for two violins (Op. 88), Spohr; recitative and air, "Che farò senza Euridice," Glück; overture, "The Wood Nymphs" (Op. 20), Sterndale Bennett; symphony, "The Reformation," in D, Mendelssohn; new song, "Laugh, Maiden," T. Anderton; violoncello solo, sonata, Boccherini; pianoforte solo, adagio and finale from *Maid of Orleans*, Bennett; ballet music from *Faust*, Gounod; song, "The Death of Nelson," Braham; overture, *Le Nozze di Figaro*, Mozart.——Messrs. Harrison's Popular Concert in the Town Hall, on Thursday evening, March 11th, appears to have been a success. The list of executants comprised Miss Edith Wynne, Miss Enriquez, Mr. Lloyd, and Mr. Wadmore (vocalists), Miss Agnes Zimmermann (pianoforte), Herr Joachim (violin), and Mr. Sidney Naylor (conductor). The programme included a portion of Mendelssohn's violin concerto, Beethoven's sonata in F (violin and pianoforte), pianoforte solos by Rubinstein, Schubert, and Agnes Zimmermann, and violin solos by Bach, songs by Sterndale Bennett, Balfe, Sullivan, Tours, Hatton, and some concerted vocal pieces.

BLACKPOOL.—On Thursday evening, the 18th ult., the Blackpool Vocal Society gave a very successful performance of Dr. Bridge's new oratorio, *Mount Moriah*, additional *éclat* being given to the performance by the presence of the composer, who conducted his work. After the elaborate notice which *Mount Moriah* received in the MONTHLY MUSICAL RECORD a short time ago, it would be superfluous to go into further details. Suffice it to say that the opinion you critic then expressed was amply borne out, and the work is certainly a valuable addition to the number of works suitable for choral societies. The reception of the work, and also of the composer, was most enthusiastic. The second part of the concert was conducted by Mr. J. G. Wrigley, F.C.O., to whose efforts one the success of the concert is mainly attributable. The principal artists were Miss Clelland, Miss M. Grindrod, Mr. R. K. Ambler, and Mr. C. Lo. . . ; accompanists—pianoforte, Miss Grindrod; harmonium, Mr. J. G. Wrigley. The rendering of the soprano and tenor music by Miss Clelland and Mr. Ambler was everything very fine—it was beyond all praise. Mention should also be made of the careful manner Miss Grindrod sang the small portion allotted to her.

BRIGHTON.—We are happy to be able to record the success of the Brighton Symphony Society. Brighton, we believe, has never been without an amateur orchestra of some kind, but the present society arose from the ashes of a predecessor in the autumn of 1872, and, under the able conductorship of Herr J. Stern, has greatly and steadily improved in force and spirit. During the three years of its existence it has given four symphonies of Haydn, including letter Q and letter V; four of Mozart, including the Parisian; four of Beethoven; the symphony in . . . and the unfinished B minor of Schubert; five of Cherubini's overtures; two of Rietz's "Ferdinand Cortez" of Spontini; "Rosamunde," and the Italian of Schubert; "Fêtes" and "Fahnenpalle" of . . . ; "Hochzeit" &c. of Mendelssohn; and *Der Freischütz*, to say nothing of numerous marches and occasional pieces. We do not mean to say that the six-mentioned in the exhibit . . . have been played to perfection in any way . . . The conductor has had to contend with the usual difficulties which beset all amateur orchestras—a deficiency of those instruments which are seldom or never heard, happily, except in orchestral combinations, and the irrepressible ambition of individual members to make themselves heard when they get a chance; but the latter fault is less obvious than it was, and the band as a whole is more certain, steady, and intelligent. We are glad to observe that Herr Stern has adopted the plan of issuing annotated programmes—a plan which cannot fail to increase the interest of both executants and audience in the matter in hand.

DUBLIN.—TRINITY COLLEGE, OXFORD LECTURES ON MUSIC.—On Saturday last Sir Robert Stewart delivered the first of a course of lectures upon "Keyed-stringed Instruments of Music," in the usual place—the Examination Hall, a handsome room capable of containing some five or six hundred persons. Long before the hour for commencing the proceedings the hall was filled with an audience about equally composed of both sexes. The raised dais at the upper end was devoted to purposes of illustration; on one table were placed an Indian harmonicon of ironwood, a dulcimer, and two others; upon another were arranged various photographic . . . instruments of the harp, lyre, and dulcimer class, both ancient and modern. A grand pianoforte occupied the centre. Along the side of the hall were suspended large diagrams . . . of . . . &c., representing . . . upon the . . . Ancient dulcimer and similar instruments. Precisely at two o'clock Sir Robert Stewart came forward, and said:—"Before I proceed to address you upon the subject chosen for the present lecture, namely, 'Stringed-keyed Instruments of Music,' I would wish to pay my tribute of respect to the memory of one whose loss we have recently mourned, a most talented composer for and performer upon keyed instruments—Sir William Bennett, or, to give him that more familiar title, by which we all knew and loved him, Sterndale Bennett. That the late Cambridge professor was a man estimable in all the private relations of life, an honour to our art, a cultivated gentleman, and the pride of the ancient university in which he filled the chair of music, will be admitted by all. My own pupils and friends, at least, know how I have long admired him, and how, so far as my own influence extended, I have never ceased to recommend the beautiful . . . works . . . with whom I came into contact. . . . of late . . . it has fallen to my lot to have the command of an instrumental band at all adequate to the interpretation of his truly admirable orchestral works. Such a genuine masterpiece as his overture, 'The Wood Nymphs,' which I intend to have performed at the next Philharmonic Concert—alas, that it should be in memory of him from whose pen we can look for no more such a work! I repeat, could only have emanated from a true musical genius. But of late Sir Sterndale Bennett pursued too quiet, too unobtrusive a life, and devoted himself almost entirely to teaching—a state of things surely to be deplored, for giving lessons, although perhaps a necessary evil, is at best but mechanical employment—an employment which might well be entrusted to those who are incapable of creating music. The time of Sterndale Bennett belonged of right to his country, and not to the few persons it he was led to lesson-giving. For a man thus gifted to continue teaching, as he did, for from six to ten hours *per diem*, instead of rather producing such noble overtures as 'Parisina' or the 'Wood Nymphs,' or such works as the fine concerto in minor for piano and orchestra—this cannot but be deemed a talent misapplied. Amid all the extravagant expenditure of our nobility, could nothing be spared from yachts and race-horses for the advancement of the art of music in England? Was there no Maecenas, no English Esterhazy to emulate the magnificent Duke of Chandos who, more than a century ago, to his immortal honour, maintained an orchestra, a chorus, and a composer, and will never be forgotten, no, never while Handel's name survives? It

Digitized by Google

appears not "although many of the English nobles seem absolutely not to know what to do with their money, not one of them ever dreams of laying it out thus. And yet what incalculable benefits has not the world derived from Chandos, Esterhazy, and the Archduke Rodolph, the respective patrons of Handel, Haydn, and Beethoven? It is quite evident that but for two of these truly "noble lords," we should never have had the twelve Chandos Anthems of Handel, or the more than one hundred symphonies and eighty quartetts of Haydn. As for the Archduke Rodolph, and the amiability of that Austrian prince who humoured Beethoven, and loving the man for his art's sake, bore with the oddities of that deaf and somewhat crusty old bachelor—all that is matter of history. However, Sterndale Bennett is now far above all human patronage: let us, then, not altogether [illegible] ... the character of our dear departed friend, we may be more happily conclude this brief tribute of our love and respect. So, giving expression to our sure and certain hope, let us borrow the words inscribed upon the tomb of Henry Purcell (near whom he now reposes in Westminster Abbey) and say that Sterndale Bennett is gone to that blest place where alone his harmony can be exceeded!" Sir R. Stewart now performed upon the pianoforte "Genevieve," a beautiful and expressive composition of Sir W. S. Bennett, and then proceeded with his lecture, which was most entertaining, and occupied somewhat less than an hour in delivery.

DUBLIN.—Mr. John Kinross gave the third of his Pianoforte Recitals in the Kinnaird Hall on Saturday afternoon, March 13th. The programme was as follows:—Sonata in E, Op. 10, No. 1, Beethoven; "Consolation," Dussek; sonata, "The Maid of Orleans," Op. 46, W. Sterndale Bennett; Nachtstück, Op. 23, No. 4, Schumann; Rondo alla Turca, Mozart. We are led to believe that this was the first time that Sterndale Bennett's sonata, "The Maid of Orleans," has been played in Scotland.——On the 12th ult. Mendelssohn's oratorio, *St. John the Baptist*, was performed by the Dundee Harmonic Society under the direction of Mr. R. C. Hurst. The performance is favourably spoken of by the local papers.

LIVERPOOL.—SOCIETÀ ARMONICA IN LORENZI.—The forty-seventh so-called open rehearsal given by this society took place at the Hope Street Institute on Saturday evening, when there was, as usual, a large gathering of the friends of the *dilettanti* engaged. The performance of the Gade symphony gave evidence of careful preparation and study, and though the rendering was not absolutely perfect, it was in most respects enjoyable. There was a considerable amount of vigour and intelligence displayed, especially in the first and second movements, though that invariably shaky element, the wind department, was as usual faulty. The tempo of the allegretto was somewhat queer, but the finale made some amends for previous shortcomings, being played with great energy and dash. The other orchestral numbers were creditably rendered, the best of them being the andante from Haydn's "Surprise" symphony. This class of music is especially suited to the capabilities of such a band as the Società Armonica. The "Fidelio" march was taken much too slow, and thereby a great deal of its effect was lost. A general fault perceptible on Saturday night, consisted in the fact that each member of the orchestra appeared to rely too much on his own ideas of time, and too little on the conductor's, the result of this being at times somewhat embarrassing to all concerned.

SCARBOROUGH.—An interesting event took place at Mr. Hunt's Prince of Wales Hotel, South Cliff—viz., the presentation to Dr. Sawyer of a testimonial of esteem (consisting of a silver salver and silver-mounted bâton) from the members of the Scarborough Amateur Vocal and Instrumental Society—a society which he established and which he has successfully conducted during the past five years.

TORQUAY.—DR. HANS VON BÜLOW'S PIANOFORTE RECITAL.—On Thursday last this gifted artist gave his final performance of pianoforte music in a crowded and highly-appreciative audience. We understand he is about leaving this country for a tour in America, and afterwards he will proceed to Russia; and, while we heartily wish him "good speed," we should sincerely rejoice at the idea of his return to England, for such a performance as that of Thursday last, at the Bath Saloon, was not only a sensuous delight, but an intellectual treat of the highest order. It is the custom in fashion, now-a-days, for every one to criticise instrumental players, no matter how little they are capable of so doing; but surely in the presence of such a pianist as Dr. von Bülow the most exacting critic must be hushed; and this we are the more inclined to say, since we are aware that some of our leading resident musical professors have expressed the most unqualified admiration of this great player, and at the last recital several of them were unusually demonstrative in enthusiastically applauding one thing after another. After listening to such a variety of compositions as were included in last Thursday's programme, it becomes a matter of difficulty to select any one for special mention, for indeed the execution of all was a series of triumphs; yet among them were a few which demand some particular remark, and first we will speak of Beethoven's famous "Sonata appassionata." When this wonderful composition first appeared, so new, so striking, so different from anything that even its illustrious composer had put forth, Schindler, the friend of Beethoven, asked him what he meant to portray by this most poetical and suggestive composition. The reply was, "Go and read Shakespeare's *Tempest*, and you will understand what I mean." To those who are pianists and readers of Shakespeare nothing more need be said; and to have heard Dr. von Bülow's version of this immortal work, was naturally to have heard Beethoven's musical portrayal of Shakespeare's *Tempest*. The first movement was indeed as played on Thursday, as the poet Shelley says, "the terror of tempests," while the "mild grace" of the adagio, or slow movement, seemed to indicate the song of Ariel or the attendant spirits, "Full fathom five thy father lies." The final movement, which leads on from this dirge-like strain, bursts suddenly on the ear in a succession of startling chords, and quickly merges into a whirl of rapid passages, which finally brings the hearer to a kind of rough, though very striking melody thrown out in rapidly played chords, as though "slave Caliban" himself sang forth the wild notes of his savage song. A few brief hurried passages, being a return to the first subject of the finale, conclude this marvellous composition, the performance of which roused the enthusiasm of the audience to a veritable tempest of applause. It is now our pleasing duty to refer to an act as delicate and graceful as it was complimentary to the genius of our late gifted countryman, Sir Sterndale Bennett, in that of the substitution, on the spur of the moment, of three beautiful strains of music by Bennett, known as "The Lake, the Millstream, and the Fountain," in the place of two studies by Hiller; and this was announced by Dr. von Bülow himself, to the evident gratification of his hearers. Space will not admit of a lengthened description of the extraordinary performance of Thursday last, or we should be tempted to speak of the grand fugue by Bach, the exquisite waltz by Schubert, and the graceful, fanciful rondo by Haydn; but a few parting words must be permitted to express our wonder at the unrivalled execution of Chopin's polonaise, which was played in conclusion as a substitute for a composition by Liszt. Pianists will best appreciate the surprising power of this performance, but we were especially struck with the exquisite murmuring effect of the tremendous octave passage in the bass (in reduced *pianissimo*), which occurs about the middle of this composition, accompanying a melody above, which in the hands of ordinary players is frequently lost through the extreme difficulty of playing the bass passage otherwise than loud, and consequently overpowering the melody. A final word of thanks is due to our townsman, Mr. Reynolds, for having afforded us one of the most highly intellectual musical pleasures we have experienced in listening to the performance of a solo pianist.

Musical Notes.

THE choice of so eminent a musician as Mr. G. A. Macfarren to succeed Sir W. Sterndale Bennett, both as Musical Professor in the University of Cambridge and as Principal of the Royal Academy of Music, is certainly one to be commended.

MR. GYE has issued his manifesto concerning the coming season at the Royal Italian Opera, Covent Garden, which commenced on Tuesday the 30th ult., with *Guillaume Tell*. Most of the old favourites are engaged. The following artists, who will make their first appearances in England, are also engaged:—Mlle. Zaré Thalberg (her first appearance on any stage), Mlle. Proch, Sig. De Sanctis, Herr Seideman, and Sig. Tamagno; conductors, composers, and directors of the music, Sig. Vianesi and Sig. Bevignani; principal danseuses, Mlle. Riccio (her first appearance in England), Mlle. Travelli (her first appearance in England), and Mlle. Girod. The *répertoire* includes no less than forty-seven operas. At least three comparative novelties are promised from the following:—Gounod's opera of *Romeo e Giulietta* (for the first time these seven years); Rossini's grand opera, *Semiramide*, to be revived with new decorations and costumes; Hérold's opera *Le Pré aux Clercs*, one of the most popular operas of the French *répertoire*, will be given for the first time in England in an Italian form. Wagner's celebrated romantic opera, *Lohengrin*, which has been a considerable time in preparation, it is promised will be produced, with new scenery, costumes, and decorations, early in the season.

MR. MAPLESON has likewise set forth his intentions. His season commences on Saturday, April 10th. The performances will again be given in the Theatre Royal, Drury Lane, pending the completion of the Grand National Opera House, now in course of erection on the Victoria Embankment. Wagner's *Lohengrin*, Cherubini's *Medea*, Thomas's *Mignon*, and Balfe's *Talismano*, are specified as amongst the most noteworthy performances promised; and the director intends to devote one evening in each week to an experiment in an opera by one of the great classical composers. The following artists will make their first appearances in England:—Mlle. Elena Varesi, Mlle. Felicia Pernini, Sig. Baganili, and Sig. Pantaleoni. Sir Michael Costa will, as usual, be the conductor.

WE are informed that the programme of the next concert of the Cambridge University Musical Society, on the 21st of May, will include Schumann's *Faust*, Part 3, a symphony in D by Emanuel Bach, and a cantata to Klopstock's *Resurrection* (*Die Auferstehung*). Herr Straus will be leader.

MR. FRITZ HARTVIGSON, having played with great success in St. Petersburg, Moscow, and in Finland, will arrive in London about the beginning of April.

MR. HAMILTON CLARKE is writing a new overture for the British Orchestral Society, for one of the later concerts this season.

THE appointment of Mr. J. P. Clarke to the bandmastership of the Scots Fusilier Guards is remarkable for being the first instance we can remember of a Line bandmaster being transferred to the Household Brigade. Mr. Clarke has long borne a high reputation in the service, and no better man could have been engaged for the Fusiliers.

WE have to record the death, on the 19th of February, of M. Gaillaume, the celebrated violin maker of Paris. His violins are too well known and estimated to need comment, and his copies of the famous instruments of Stradivarius are much valued for their excellence.

FRÄULEIN FRIEDLÄNDER, often mentioned in our Leipzig cor-

Digitized by Google

respondent's letters, has been singing at concerts in Switzerland. We are informed that this lady will shortly visit London.

JEAN BOTT, concertmeister at Cassel, has given a concert in that town, consisting entirely of the compositions of Spohr. It is intended to devote the proceeds towards the erection of a memorial to Spohr in Cassel, where he long resided and died.

L'Art Musical reports that, on the 3rd of last month, the bill of the Paris Opera contained the following announcement:—"This Wednesday evening, closed on account of the indisposition of MM. Villaret, Salomon, Sylva, Léon Achard, Bouhy, et Verguet." Those who complain of the occasional disappointment caused by the well known delicate health of our great English tenor will perhaps be moved to more leniency towards him when they read of six tenors knocked up in one evening at the same theatre, and in a climate like that of Paris.

MME. ADELINA PATTI is continually adding to her laurels wherever she appears. At St. Petersburg we read of Imperial congratulations, diadems of priceless value, crowns of flowers, and avalanches of bouquets.

ORGAN APPOINTMENTS.—Mr. W. J. Agate to St. Mary's (Old Church) Stoke Newington. Mr. William W. Meadows to Trent College, Nottinghamshire. Mr. F. Cresmer of Sevenoaks Parish Church, to Camden Town Parish Church (St. Stephen's, Pratt Street). Mr. George L. Lihr to the Church of St. Jude, Southsea.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. AUGENER & CO., *86, Newgate Street.*

The number of the MUSICAL RECORD *has now reached 5,000 per Month. This can be verified at Messrs.* CASSELL, PETTER & GALPIN'S, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

"THE MONTHLY MUSICAL RECORD"

The Scale of Charges for Advertisements is as follows:—

PER PAGE	£4 4 0
HALF PAGE	2 15 0
QUARTER PAGE	1 10 0
QUARTER COLUMN	0 18 0
ONE-EIGHTH COLUMN	0 10 0

Four lines or less 3s. Numerous a line (of ten words) afterwards.

SYDNEY SMITH'S

FAVOURITE PIANOFORTE COMPOSITIONS.

	£ s. d
Op. 5. The Hardy Norseman. Brilliant Fantasia	0 3 0
Op. 6. La Dame blanche. Fant. élégante	0 3 0
Op. 7. Lucia di Lammermoor. Transcription brillante	0 3 0
Op. 8. Tarantella in A minor. Dedicated to E. Pauer. Forty-fifth Edition	0 4 0

CRITICISM TO THE THIRD EDITION.—"When a piece has reached its third edition, all we can do is to quote Johnson's remark upon Gray's Elegy—'It is vain to blame and useless to praise it.'"—*Musical Standard.*

Op. 9. La Gaîté. Grand Galop brillant	0 4 0
Op. 10. Un Bal de Masques. Transcription brillante	0 4 0
Op. 11. Souvenir de Spa. Mélodie de Servais, variée et variée	0 4 0
Op. 13. The Mountain Stream. Characteristic Piece	0 4 0
Op. 14. The Lily of the Valley. Mazurka	0 4 0
Op. 15. The March of the Men of Harlech. Brilliant Fantasia	0 4 0
Op. 16. Feierlichkeit. Grand Fantaisie de Concert	0 4 0
Op. 19. La Cascade de Rubens. Morceau élégant	0 4 0
Op. 23. The Village Festival. Scène de Ballet	0 4 0
Op. 25. Mazurka des Ulans	0 4 0
Op. 28. Dreams of the Forest. Lied ohne Worte	0 3 0
[Intermediate Fantasias (on national airs)	0 3 0

LONDON: AUGENER & CO.

STANDARD EDITIONS

OF

VOCAL MUSIC

	Bound in red paper covers. Net.	Coloured cloth gilt sides and edges. Net.
L. VAN BEETHOVEN.	£ s. d	£ s. d
7 Songs, with English and German Words. Edited by E. PAUER	0	0
JOHN HULLAH.		
58 English Songs, by Composers chiefly of the Seventeenth and Eighteenth Centuries. Arranged by JOHN HULLAH	5 0	7 0
MENDELSSOHN-BARTHOLDY.		
Vocal Album. 52 Songs English and German Words. Edited by E. PAUER. Original Edition	0	0
Ditto, ditto. Transposed	0	0
18 Two-Part Songs with English and German Words. Edited by E. PAUER	2 0	4 0
18 Quartetts for Sopt., Alto, Tenor and Bass	0	
W. A. MOZART.		
Vocal Album. 30 Songs, with English and German Words. Edited by E. PAUER	0	0
FRANZ SCHUBERT.		
Songs, with English and German Words Edited by E. PAUER:—		
I. Maid of the Mill (Die Schöne Müllerin)	3 0	
II. Winter Journey (Die Winterreise)	3 0	
III. Dying Strains (Schwanengesang)	3 0	
IV. 24 Favourite Songs	3 0	
The above 82 Songs, bound as an Album, with Portrait, &c. Edited by E. PAUER	0	0
The same Album for a Deep Voice	0	0
Or in Four Books, for a Deep Voice. Each	3 0	
Masses in Vocal Score. Arranged by EBENEZER PROUT:—		
No. 1. In F	3 0	
No. 2. In G	3 0	
No. 3. In B flat	3 0	
No. 4. In C	3 0	
No. 5. In E flat	3 0	
ROBERT SCHUMANN.		
Album of Songs. 30 Songs, with English and German Words. Edited by E. PAUER	5 0	7 0
The same Album for a deep Voice	5 0	7 0
Myrtle Wreath (Myrthen). 26 Songs, with English and German Words. Edited by E. PAUER	4 0	

AUGENER & CO., BEETHOVEN HOUSE,

86, NEWCATE STREET, LONDON.

The Monthly Musical Record.

MAY 1, 1875

JOACHIM RAFF'S SYMPHONY

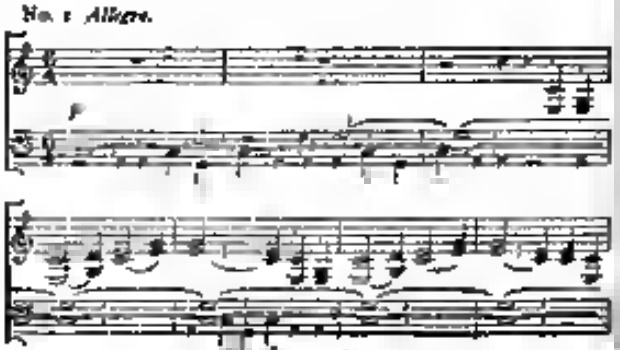
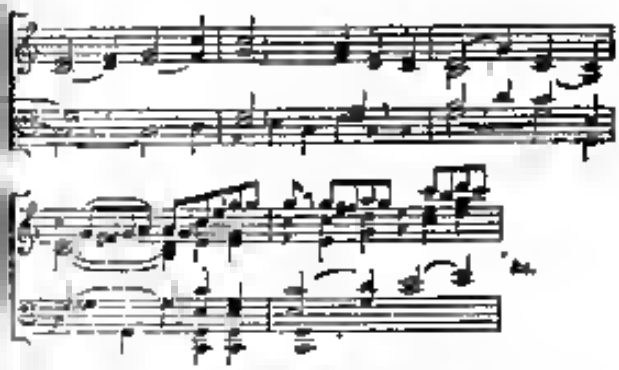
(NO. 2, IN C MAJOR, OP. 140)

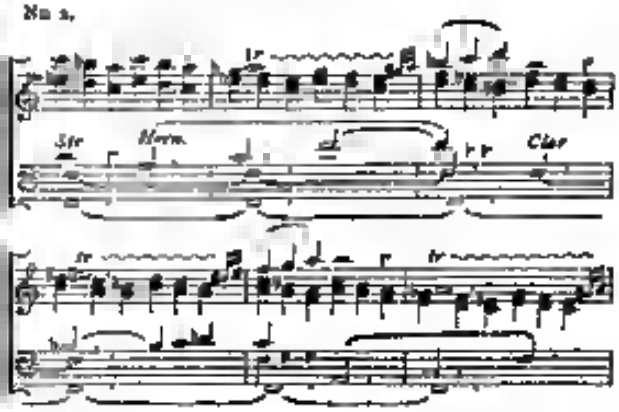
By C. A. Barry M.A.

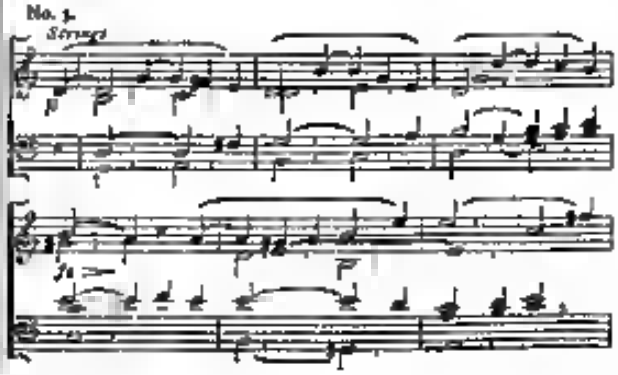
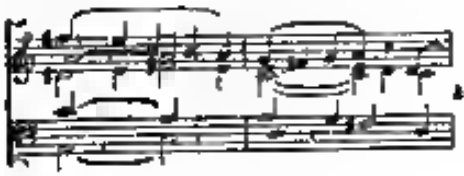
Of Raff's six published symphonies—for each of which, it may be remarked, he has found a different publisher—that which we have now to discuss is the property of Messrs. Schott and Co. It is one of two which alone of the six may be regarded as "absolute" rather than as "programme" music. But though its composer has not furnished us with an explanatory programme of its contents, it by no means follows that it does not rest upon a poetical basis. Following therefore the example of the composer, who has made an avowal of his purpose, we refrain from conjecturing what this may have been. We have no hesitation, however, in stating it as our conviction that this second symphony of Raff's will, on its coming to be heard in England, prove as acceptable to the general listener on account of its pleasingly tuneful and genial character, as unquestionably it will be admired by musicians for its clever and thoroughly masterly construction. It was composed in 1869, and is written for a full orchestra, trombones occurring in three of the four movements and a piccolo in two. The trumpet and horn parts are for valve instruments, and, as usual with Raff, are written throughout in the key of F.

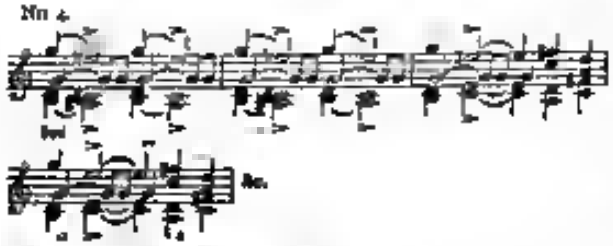
"Multum *in* parvo" rather than "Multum *in* parvo" would be an appropriate motto for the first movement, which forms a striking example of Raff's skill in apparently developing an entire movement from a short phrase founded upon the major triad of natural notes of the horn. We say apparently, because we think it has but too often happened that critics have spoken of themes, which have met with clever and effective development at the hands of composers, as themes which readily lend themselves to such treatment, without giving their authors the full credit of their invention. In the present instance we are loth to believe that it was merely by a happy accident that the first subject of the movement before us turned out to be capable of treatment in canon (see No. 5), and are, therefore, inclined to think rather that it was designed with this end in view; and that accordingly the fullest credit is due to its author for its discovery. As a rule, the simpler the theme proposed, the more capable it proves of varied and extended thematic development.

Raff's second symphony starts in the following natural and unaffected manner:—

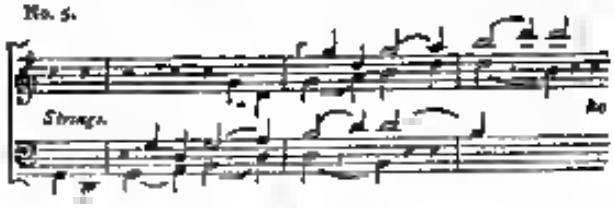
No. 1. *Allegro.*

The first two bars and two-thirds of the third are to be regarded as an introduction, which serves to fix the key and rhythmical swing of what follows. The "first subject," which immediately follows, is assigned to the clarinets and violas, supported by the bassoons and lower strings. It is immediately repeated by the horns and middle strings, with a florid figure for the first violins superimposed, the fashion of which is indicated in the last two bars of our quotation. An intervenient passage leads to its third appearance when it is now heard from the full orchestra, the melody being assigned to the wind instruments, and the string band keeping up a moving accompaniment in crotchets. This is supplemented by a passage commencing as follows:—

No. 2.

Especial notice should be taken of the tenor part, as it forms the germ of a theme of which salient use is subsequently made. It leads directly to the "second subject," or "dominant" section, which commences thus melodiously:—

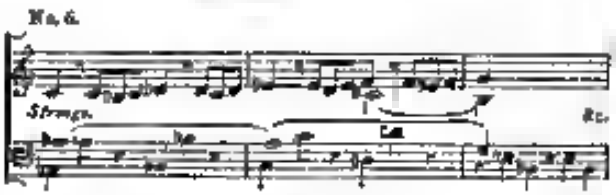
No. 3.

The even tenor of its way is at length checked by a new subject, to which the displaced accent greatly tends to break the rhythm which might otherwise easily become monotonous.

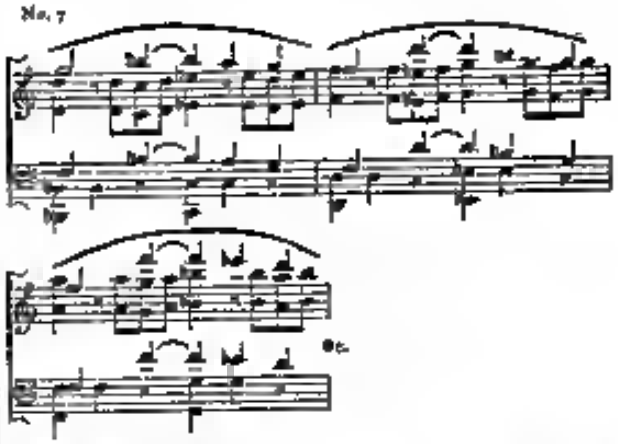
No. 4.

This, or modifications of it, is several times repeated on different degrees of the stave, and with other subject matter brings us to the close of the dominant section.

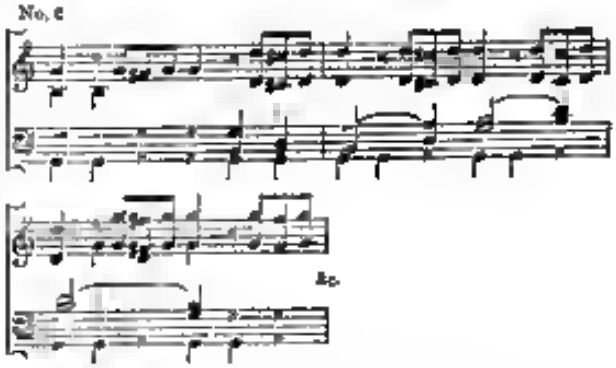
The "working-out," or middle section, commences with the first subject treated several times in different ways strictly in canon at the octave. We quote the first :—

No. 5.

The rest of the subject-matter quoted now undergoes ingenious and elaborate contrapuntal treatment, portions of one theme frequently appearing in combination with portions of another. With feelings of admiration for Raff's powers of continuity, and without a suspicion of diffuseness we are brought round in an easy and natural manner, to the return of the first subject, the instrumentation of which on its resumption is somewhat different to that of its first appearance. The course of the repetition of the first part is conducted in the usual manner, what was formerly the "domineering" section being brought to a full stop close. Here we might have expected the movement to end with a short coda; but no! Raff, never at less, starts afresh with further examples of the richness of his powers of development.

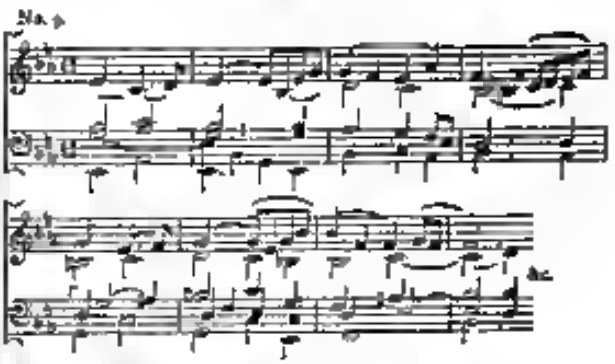
The following trite and unpromising phrase has all the look of a fresh subject :—

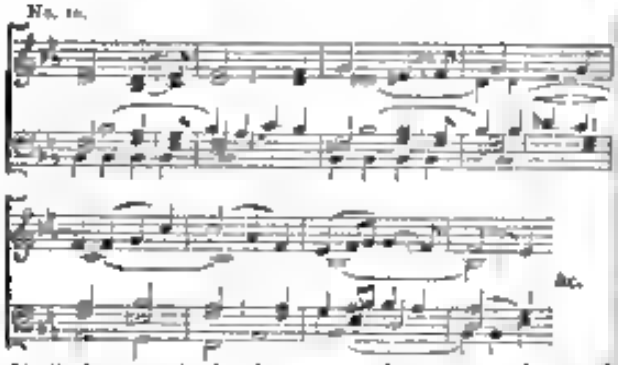
No. 6.

Its appearance here is justified by the fact that it is made to do duty as an accompaniment to both the first and second subjects. It is first heard in alliance with the second, thus :—

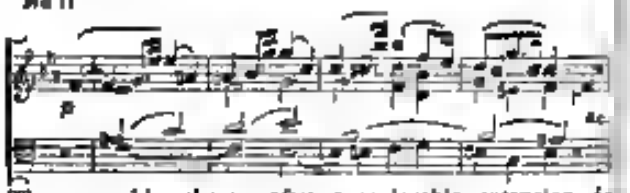
No. 7.

After several modified repetitions it transfers its companionship to the first in the following shape :—

No. 8.

This brings us directly to the final occurrence of the first subject, for which our composer has still a new treatment at command. Here the leading theme (No. 1) is played *forte* by the flutes, hautboys, clarinets, two horns and violas, while the violins encircle it with a brilliant figure in quavers with extreme care marked *p* —— *sf* ——. A short coda by the full orchestra closes the movement with extreme brilliancy.

The second movement—*Andante con moto*—commences with the following sweetly-harmonised melodious theme, played by the string band, four horns, and bassoons :—

No. 9.

It is immediately repeated an octave higher, an oboe (solo) playing the melody, clarinets and bassoons filling up the harmony, and the strings accompanying *pizzicato*. In response follows :—

No. 10.

Similarly treated, the brings us, after a tonic close and other embellishing matter, to a charming Schumann-like passage, commencing —

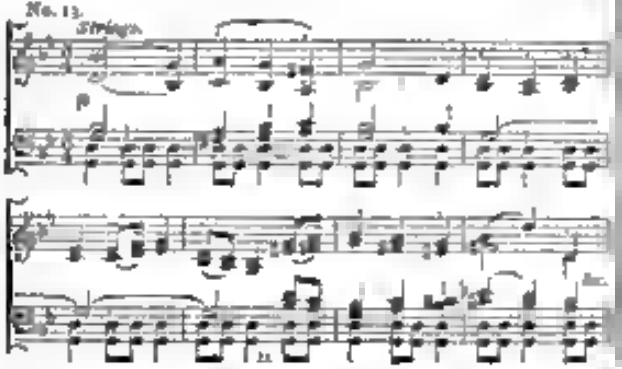
No. 11

The song-like theme, after considerable extension, is succeeded by the two first quoted (Nos. 9 and 10), which are now associated with a florid and elaborate accompaniment. Strikingly contrasted with the foregoing the following bold and vigorous theme is given out in unison, reduplicated in five octaves by the whole of the string and wood band and trombones —

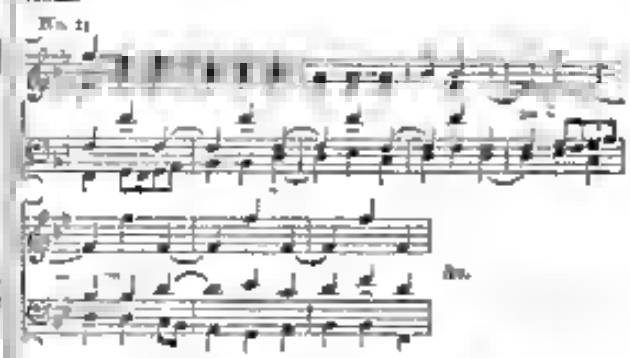
No. 12.

After receiving fugal treatment, it is followed by a repetition of No. 11 now in C major. Portions of Nos. 10 and 11 in conjunction lead to an entire repetition of the first tonic section (Nos. 9 and 10). Here the melody is sustained by the lower strings and trombones the whole of the rest of the orchestra accompanying *ff*, the violins in sextuplets of quavers and the wind instruments with notes of various lengths. The climax thus attained gradually subsides, and after a lengthened *crescendo* and a *fortissimo*, in which the trombones and horns present a reminiscence of No. 12, the movement concludes *pianissimo*.

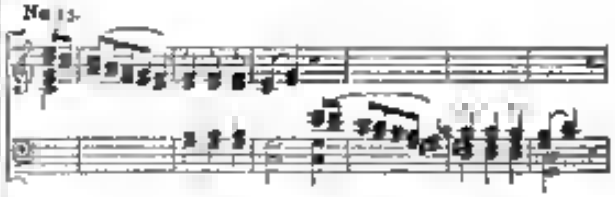
The third movement—*Allegro vivace* in G minor—which has more the character of a quick minuet than a scherzo, after four bars for the violoncellos, which are identical with the first four bars of the bass of our quotation, sets out as follows —

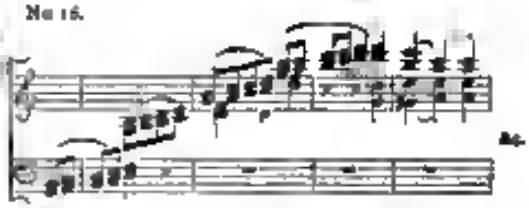
No. 13.

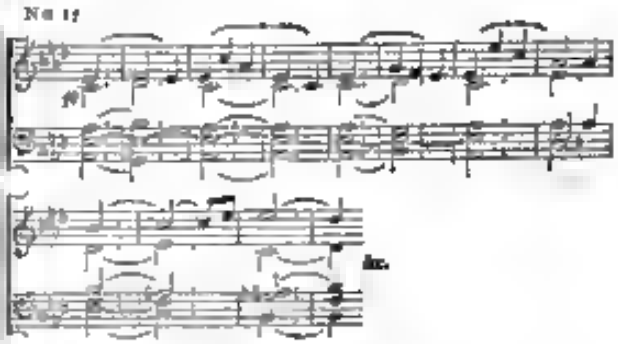
Strings.

To this succeeds the following Haydn-like theme in B flat, the subject of which is sustained by the basses and bassoons, accompanied by flutes, hautboys, horns, and violas —

No. 14

This brings us back to the first subject (No. 13), and this again to a repetition of the second subject (No. 14), which now appears in G minor, and after being treated as a canon in the octave, closes the first section.

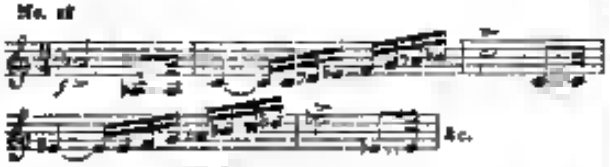
The "trio" or second section, in C major, commences as follows —

No. 15.

This is responded to by—

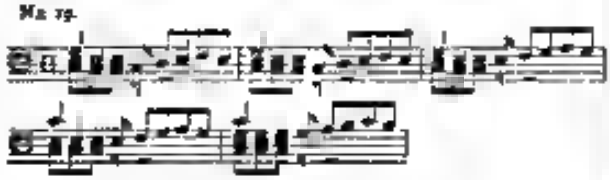
No. 16.

which in its turn gives way to a repetition of No. 15 with gentle modifications. An episode, or second "trio," in A flat, commencing :—

No. 17

brings us again to No. 15, more fully elaborated, and to a repetition of the entire first section.

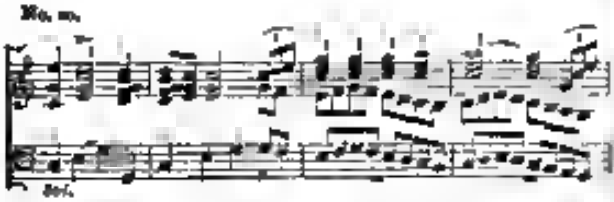
With a view to avoiding the monotony of effect which might arise from two quick movements following in immediate succession, the fourth and last movement is preceded by a short introduction (*Andante maestoso*) commencing thus pompously :—

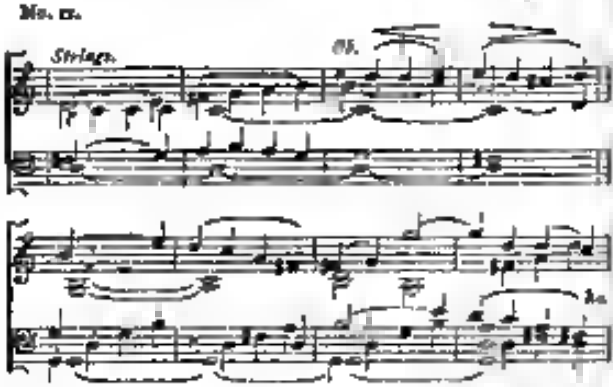
No. 18

The *Allegro con spirito* to which it directly leads starts thus —

No. 19.

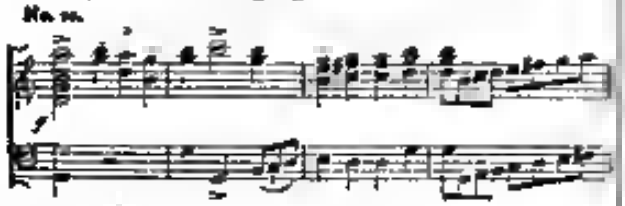


This again is to be regarded as introductory matter leading to the "first subject" proper :—

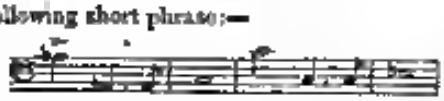
No. 20.

This worked out, we are brought, in a remarkably fine-set manner, to the "second," or "dominant" subject —

No. 21.

This, towards its close, it will be noticed, is treated in canon, and subsequently gives rise to several canonic imitations of much interest, but too numerous to quote. Fresh subsidiary and transitional matter brings the "dominant" section to a climax, with a short theme commencing in the following vigorous manner —

No. 22.



The following short phrase :—



derived from the first few bars of the introduction (No. 18), and treated contrapuntally in conjunction with modifications of No. 19, forms the principal basis of the middle section. A repetition of the entire first section is followed by more elaboration and extension, and a short coda (*più mosso*), based upon No. 23, transposed to C, concludes the work in a brilliant and highly satisfactory manner.

RICHARD WAGNER AND HIS "RING OF THE NIBLUNG"

Such is the comprehensive title of an article, from the pen of Dr. F. Hueffer, which appeared in the April number of the *New Quarterly Magazine* (Ward, Lock, and Tyler). The difficulty, if not indeed the impossibility, of treating so vast a subject in a thoroughly satisfactory manner within the scope of a magazine article is sufficiently apparent. Though Dr. Hueffer's style and mode of expression is none of the clearest or most lucid, he may fairly be credited with having said so much, and with having spoken as much to the point, as could have been expected of him within so limited a compass. The title of his article fairly describes its contents. Though his main object has been to offer some account of Wagner's great tetralogy *The Ring of the Niblung*, one can easily understand his feeling himself under the necessity of devoting a large portion of the space at his command to speaking of Wagner and his antecedents for the instruction of the general reader. Of Wagner and his theories generally Dr. Hueffer tells us little that has not been already advanced by Mr. Dannreuther and others in former pages of the MONTHLY MUSICAL RECORD. We need not, therefore, dilate at length upon what he says under this heading. Explanation of Wagner's preference for mythical over historical or domestic subject-matter has, however, so often been demanded, that we cannot refrain from quoting an extract from his remarks. And this we do with the more satisfaction because it is given in Wagner's own words, and further because these in a measure tend to account for some of the artistic reforms which he has adopted. Wagner writes :—

"The plastic unity and simplicity of the mythical subject-matter allowed of the concentration of the action on certain important and decisive points, and thus enabled me to rest on those fewer scenes with a perseverance sufficient to expound the motive down to its ultimate dramatic consequences. The nature of the subject, therefore, could not induce me, in sketching my scenes, to consider in advance their adaptability to any particular musical form, the particular kind of musical treatment being necessitated by these scenes themselves. It could not enter my mind to engraft on this my musical form, growing as it did out of the nature of the scenes, the traditional forms of operatic music, which could only have marred and interrupted its organic development. I, therefore, never thought of contemplating on principle, and as a deliberate reformer, the destruction of the aria, duet, and other operatic forms; but the dropping of these forms followed consistently from the nature of my subjects."

The ultimate result of a reform begun in this spontaneous manner was the great cycle of tragedies which forms the subject of the latter part of Dr. Hueffer's essay. Before entering upon this he casts a passing glance (as he himself expresses it) on the intervening links of a chain of development extending from an all but blindfold groping for a new mode of utterance in the *Flying Dutchman*, to the fullest light of artistic purpose in the *Nibelungen*. To those who have but just begun to turn their attentions to Wagner what he says cannot prove otherwise than instructive.

As regards his treatment of *The Ring of the Niblung*, Dr.

Hueffer tells us that it has not been his intention to write a criticism of a work which, by its organic treatment defies microscopic treatment, but that his purpose has been altogether more of an exegetical than of a critical nature his aim being "to give an idea of the grandeur of the old Teutonic types, seen through the medium of a great modern poet's recreative power; and at the same time to show how by the blending of the musical with the dramatic form, a new style of art has been produced, differing from and superior to what either poetry or music could ever achieve in their separate spheres."

It is to be regretted that the bald and prosy manner—arising partly let us hope from the narrow space to which he has been restricted—in which he has analysed the subject matter of Wagner's tetralogy and remarked upon portions of the music, altogether fails to reveal the beauties of Wagner's dramatic poem, or to excite curiosity respecting it. On the other hand, the information which he has given respecting the original sources of Wagner's poem, which may be regarded as reliable, and about the way in which Wagner has remodelled the old stories from the Eddas and the Saga of the Volsungs for dramatic purposes will, as far as it goes, be not without interest and instruction for the student. As Dr Hueffer, when speaking of Wagner, seems never at a loss for a matter it is the more to be regretted that what he has written should not have been submitted to stricter editorial supervision. He would then have been saved from the ignominy of falling into errors, arising from his imperfect acquaintance with the English language such as the substitution of "consecutive" for "successive," "scraggy" for "craggy," "fell into" for "occurred to," and "compassion" for "regret;" nor should we have found him speaking of Tausig, whom we have always regarded as a man and as a very great man, as the "late celebrated pianiste" (*sic*).

A PILGRIMAGE TO BEETHOVEN

BY RICHARD WAGNER.

CARE and Sorrow, guardian divinity of the German musician—am I he not his hap to brandish his staff in a court theatre—of thee be first and most adulatory mention made the moment I seek to recall this episode of my past. Yield thee to my muse stately companion of my pilgrimage! Thy truth has never wavered, and thou hast never abandoned me; what smiled upon me hast ever beaten back with stern hand—hast always sheltered me against the scorching sun glances of fortune. With unswerving constancy hast thou hidden from me, as in a cloud, the vain possessions of this world. Take my thanks for thy unwearying attachment! But if it may be with lapse of time, seek thee out some other worthy of thy care; for if only for curiosity's sake I am minded to experience how one can get on without thee. At the least, grant me this—pour out thy choicest venom on the heads of the political enthusiasts, the mad dreamers, who would unite all Germany under one sceptre, for then there would be but one sole court theatre, and, consequently, but one solitary *court musical director*. What then would become of my prospects, of the last hopes to which I cling, the which are of so faint and misty a hue to my vision even amid this wealth of courts and of theatres?—But my eyes are opened; I am growing blasphemous. Pardon, O guardian divinity, the rash aspiration I have uttered. My heart is none the less sure to thee, and thou knowest how completely I am thine, and would remain thine even were there a thousand court theatres in Germany. Amen.

Before the performance of this my daily devotion, I put hand to nothing, and thus have had to delay this record of my pilgrimage to Beethoven.

To provide against the possibility of this important document being made public after my death, I think as well to say who and what I am, as otherwise much therein contained might remain beyond comprehension. Hear, therefore, and understand, great world and kind executors!

A second rate town in central Germany is my native place. I do not know exactly what my friends intended to make of me, but I remember well how one evening I heard a symphony of Beethoven's played over, and how from that moment I was taken with a fever, fell ill, and recovered to find myself a musician. To this circumstance it may be due that though in course of time I became acquainted with other noble music, I yet loved, reverenced, worshipped Beethoven above all. Every delight was dead to me except that of entering so deeply into the profundities of this genius, that at last imagination half persuaded me that I had become absorbed into his essence, and thus as an infinite part of him I began to look upon myself as worthy to acquire higher views and conceptions, in short, to undergo a transmutation into what is by the wise commonly called a fool. My folly, however, was of a very genial description and did no one any hurt. The bread I ate while in this condition was very dry, and the liquid I drank very watery; for lesson-giving is not a very lucrative trade with us, O, most noble world and executors!

In such fashion I dwelt awhile in my garret; but one day it struck me that the man whose creations I so intensely reverenced was still alive. For the life of me I could not make out how it was I had never thought of that before. It had not occurred to me that Beethoven could have a real presence, eat bread, and breathe air like one of ourselves. There, however, Beethoven was, living in Vienna, and, owing almost above German musicians! Now all my peace of mind was gone; all my imagining culminated in the wish *to see Beethoven*. No Mussulman ever yearned more devoutly to view the grave of his prophet than I to enter the petty room in which Beethoven dwelt.

But how could I contrive to give effect to my desire? It was a very long journey to Vienna, and for that money was wanted; while I, poor soul, hardly earned enough to keep breath in me. I had to rack my brains for some extraordinary resource that might afford the needful coin. I had a few sonatas for the piano on hand—things that I had composed in the style of the great master—and with them I betook myself to a publisher. A few words from him sufficed to make me aware what a fool I was to expect payment for work of that kind. However, he advised me, if I really wanted to make a little money by composition, to try first to get up my name by a few *galops* and *potpourris*. I shuddered, but my longing to stand face to face with Beethoven got the better, I composed *galops* and *potpourris*, but at the time I felt so deeply ashamed that it seemed sacrilege even to glance at the master's works.

Unluckily this first sacrifice of my innocence did not meet the expected reward, for my publisher told me that it was above all things necessary to have acquired some sort of a reputation. I shuddered again, and gave way to despair. This despair, however, gave birth to several excellent *galops*. For these I actually got money, and at length I fancied I had accumulated enough to betake myself to the execution of my plan. Meantime two years had slipped away, the while I had been in constant terror lest Beethoven should die before I had made a name for *galops* and *potpourris*. Thank God! he had lived till

that name was fully acquired. Hallowed Beethoven, forgive thus my reputation, it was earned that I might be able to look upon thee!

Oh what an excess of joy! My object was attained! Who could be happier than I? I could sling my bundle on my shoulder, and wander away towards Beethoven. A tremor as of one that enters the sanctuary befell me, as I strode out of the city gate, and turned my face south wards. I should very much have liked to have taken a seat in the diligence—not because I feared the weary trudge afoot (oh, what labour would I not joyfully have undergone for such an object) but because I should have been so much the nearer in the presence of Beethoven. But I had not earned my fame as composer of *galops* far enough to have the means for that, so I bore up patiently under my exertions, and was happy in the thought that now at last they brought me step by step nearer to the end of all my striving. Oh! what fancies and what dreams danced before me! The lover returning after long absence to the maid of his early choice could not know more of bliss.

In this fashion I marched into Bohemia—the land of harpers and of ballad-singers. In a little town I chanced upon a party of itinerant musicians. They formed a little orchestra, composed of a bass, two violins, two horns, a clarinet, and a flute; moreover, there was one girl who played the harp, and two others with capital voices. They played dances, and sang songs, money was given to them, and they wandered farther afield. I came upon them again in a pleasant, shady nook beside the high road. They had thrown themselves on the grass and were partaking of their midday meal. I lay down among them, and explained that I too was a wandering musician, and we soon grew confidential. When they began playing dances I asked timidly whether they had already got hold of my *galops*. Ah, glorious! they had never heard of them! Oh, how delightful that was for me!

I asked if they never played anything but dance music.

"Ay, yes," they answered, "but only for ourselves, not for the gentlefolk." They unpacked their treasures. I caught sight of the great septuor of Beethoven. In answer to my inquiries whether they played that also.

"And why not?" the eldest of them replied. "Joseph here got a bad hand, and cannot play the second violin, or else we'd go through it for the pleasure of the thing."

Beside myself I snatched up Joseph's violin, promising to do my best to supply his place, and we began the septuor.

Oh, how splendid! There under the blue sky, on a Bohemian high road, to hear the septuor of Beethoven executed by a troop of itinerant musicians, with a precision, purity, and depth of feeling rare among the most masterly virtuosi! Greet Beethoven, we sacrificed worthily on thy altar!

We were just breaking into the finale when—the road turned off uphill at this point—an elegant travelling chariot made its appearance, and came slowly and noiselessly onwards till it stopped close to us. An amazingly long and amazingly fair young man was lying stretched out inside, who listened to our music with considerable attention, and, taking out his pocket book made some notes, thereupon he tossed a piece of gold out of the carriage, and ordered the driver to proceed, addressing some words in English to his servant from which I concluded that he must be an Englishman. This occurrence put me out somewhat; fortunately however, we had finished the septuor. I embraced my friends, and expressed a wish to accompany them, but they explained that they were about to quit the main route, and take a cross path which would bring them to their own village, where they intended to rest for awhile. Had not Beethoven himself been awaiting me, I should certainly have accompanied them thither. As it was, we parted with mutual regret.—A bit later on it struck me that no one had picked up the Englishman's gold piece.

In the next inn in which I sat down to refresh my weary limbs, I found the Englishman discussing a cold meal. He gazed at me fixedly for a long while, and at length addressed me in passable German.

"Where are your companions?" he inquired.

"Gone home," I answered.

"Take your violin and play something," he continued; "here's money."

This annoyed me. I explained that I did not play for money, and that besides I hadn't my violin and gave him to understand in a few words how I encountered the musicians.

"They played well," the Englishman replied, "and Beethoven's symphony was also excellent."

This remark struck me. I inquired whether he also busied himself with music.

"Yes," he answered. "I play the flute twice a week, on Thursdays I blow the waldhorn, and on Sundays I compose."

That was a good deal. I was much surprised. In all my life I had never heard of a travelling English musician. It occurred to me, therefore, that they must make a good thing out of it if they could go about in such fine equipages. I asked whether he was a musician by profession.

For a long while I got no answer. At last he pumped out slowly his reply that he had a great deal of money.

I saw at once the blunder I had committed. He had evidently taken my question as an insult. Rather at a loss, I remained silent and diagnosed my simple lore.

The Englishman, however, after another spell of fixed contemplation, addressed me again.

"Do you know Beethoven?" he inquired.

I replied that I had never been in Vienna but that I was on the point of going there in the hope of gratifying the most intense of my desires, that of seeing my adored master.

"Where do you come from?" he asked.

"From Leipzig."

"That's not it. I come from England, and want to know Beethoven too. We'll both make his acquaintance; he is a very famous composer."

"What a curious encounter" I thought to myself. "Exalted master, what different people dost thou attract. In private carriages and afoot the pilgrims come." My Englishman interested me. I confess, however that I scarcely envied him his equipage. It seemed to me as if my weary, footsore pilgrimage were something more hallowed and devotional and that its culminant point hung more bliss in me than to him, who rolled thither in his pride and haughtiness.

At that moment the postilion blew his horn, and the Englishman took his departure after calling to me that he would be the first to see Beethoven.

I had hardly tramped an hour or two in his track before I unexpectedly came upon him again. It was on the high road. A wheel had come off the carriage. He, however remained inside, reposing with majestic calm; his servant, in like fashion, perched up behind, although the vehicle leant half over. I learnt that they were awaiting the return of the postillion, who had gone to a somewhat distant village to fetch a smith. They had already been waiting a long while, and as the servant knew nothing but English, I determined to go myself to the village to hurry on both postilion and smith. I actually found the former in a tap-room with a glass of brandy before him, which seemed to have relieved him of all anxiety on

acnouot ol thn Englinhman , but, nevertheleas, I dragged him, nlong with the nmith, back to thn broken carriage Thn mischief wai madn gnod thn Engl thman promised to announce my arrival in Beethovnn and drovn off.

Whot was my nurprise when next day I again came upon him on the high road. Thin timn however, there was nothing wrong with thn wheel, he had stopped right in thn middln end was reading a book and seemed very well pleased when hn saw mn nproach ng

"I have benn waiting here for many hours," hn said, "becaain jnnt about this place it stinck mn thot I had done wrong not to invitn you to drive with mn to Beethoven. Driving in better then walking ; get in."

I was egain takco abank. For n moment I really hesitated whether I shonld not nenept hin offn , but soon I recalled thn oath I had made thn day beloin whinn I saw the Englinhmnn drivn nway ; I had vowed whntnver camn to pass, to end my pilgrimage afost Thin I said aloud Therest it was thn Englinhmen n turn to be taken abank. Hn repeated hin offer, nnd all n bont thn nnmber of hours he had waited for mn, although hn had been nnandnrably detained nt hin lott quartnrs by thn thorough repairs the annident had entailed I reme bed firn, and hn drovn off wondering.

In reality I had taken a secret dislikn to him, for I could not shake off o gloomy forcboding that this Englishman would nomehow be thn cannn nl munh surrow to mn Moreover hin admiration of Bnethoven and hin intention of becoming personally nnquaintnd with him appeared more in the l ght ol n nnprice nl n rinh gentleman than thn deep heartinit yearning ol nn nnthnniastin soul. On thin annount I preinrred to nvoid him, in order not to desecratn thn nnpiratlons that took np nll my being by communion with h m.

Dnt as if fatn were minded to prepare me for the dangerous relatnn to this gentleman wh nh lay hiddnn in thn future I camn upon him thn samn evening ngnin. Hn had stopped before an inn, and seemed to be expecting me Ini hn sat with hin back to thn horses, with hin fonn in the d rectnnn Inmn wh nh I came.

"Sn," hn addrested mn, "I havn ngain waited mnny hours for you. Will you drive with mn to Beethoven?"

This time my nurprise wan mingled with o nncret hornn For thin astounding perseverance on my behall I nould suggest no othei nnplanatinn than that thn Engl nh man, becnming nware ol my increasing dislike to him had determined to forcn himself upon me to my destruction With nonancealed irritation I ance more refnsed hin offer Thereupon hn exnlolmed haughtily, 'Hang it I you don't valun Bnethovne mnnh I nhall soon meet him ;" end awey he nped.

This time wan really thn last that I encountered thn Islander on my long march to Vinnnn At length I set foot in thn ntreetn of the great nop tal—my pilgrimage wnn accomplished. With what a glorionn nnnsciousnesi did I enter this Mecca nl my laith ! All thn toil and bitterness of my weary tramp wnre forgotten I was on thn npot within the walls that girt in Beethoven

[To be continued.]

Foreign Correspondence.

MUSIC IN NORTH GERMANY

(FROM OUR SPECIAL CORRESPONDENT)

LEIPZIG, *April*, 1875.

With thin letter we nlose our report of the Le pzig musical season 1874-75 Whatever nnnical nonelties thn nummer season may bring forward, they will hardly be nl much importance, for at thn theatre no preparations hevn as yet benn madn lor prnsenting any ol thn newnst operatin works. Edmund Kretnchmnr'n *Fnlkunger*, n highly commendnhln work, was givnn twnlve times in Dresden with great nnnnes , while thn *Taming of the Shrew* was cumpinely nunnessful in Vienna. The samn may be said of Carl Goldmark's opera *Die Kunigin von Shba*. In Bremen, *Edda*, an opera by Reinthaln, was vnry favour nhly received. Of nmaller operatin novelties, we must mentioo Reinecke'n *Abenthener Handelz* whinh was presented severnl timnn at Dresden and othnr places with nnrnnnn success. Bnt our opera direntorn seem quite indifferent to all thnse nnvnlties, and we have at present as little nhasnn ol making the acquaintance of any one nl them as wn hnve of n hearing of Richard Wagner's *Trnthnnnd Isolde*, his *Walkure* Binnh n opera *Hermione*, or nnn of Rubnstein'n lour operas Even Verdi n *Aida* has not ynt been thought of. Wn do not quite know which astonishes us most the indolence of thn opera-direntins, or thn almost incredible patiennn ol the Leipng public, wh ch, with very rain exceptions has been offered nothing but thn samn old stock pieces. Sinnn thn successinl production of *Die Meistersinger*, more than fovr years ago, thn revival of Schnmann n *Genovevn* has been the only important nlep that our opera directors have taken. We speak nbont this, nnt grievance, to order to explain the reason nl our prolonged silence on this topic.

The nineteenth Gnwandhaus concert opened with the overture to Mendnlssohn's *Athalie* No partnnlarly lucky star presided over thin concert. Kapellmeister Rehnrhin was taknn ill two days before the connert, and thn opera director, Kapellmeister Snhmidt, nonducted thn last rehearsal, as well as the performasce itself. Herr Schmidt on nxperienned opera director, acquitted himself as well as it was possible with so difficult n task as that of conducting Mendelssohn's overtnre as well as thn senond part of Gade's cantatn *Die Kreuzfahrer* and Beethoven nninth nymphony almost *a prima vista* And yet the impression that remained was not altogethnr an ngreeablo onn Wn heard Mnndelssohn n overture at the Gewandhaus this winter, at thn time nl thn production of thn whole work nl *Athalia*, when it was played better and with more spirit Although we nre nnthusiastin admirers of Mnndelssohn n music, ynt we believe that thn overture is not of nnfinnrnt importannn to make its performance twice during onn winter desirable Wn think thnt the overtnre nnd nnmph of thn priestnnze the weakest numbers of thn whnle work.

Wn gave o minnte dnscription of Gade'n *Kreuzfahrer* in this paper three years ngo at the time of its first performannn nt thn Gnwandhnus. Wn then spoke nondidly nl thn insignificance nl thin nnw work of the Danish composer, nnd cannot encount for the second part ol it being now ngain brought forward. Gade's *Kreuzfahrer* belongs to thnt nlass ol workn in which the want of idea and invnntive power in replaced by elaborate technique. An ort work thn result of nnul and jndinous reflection will nevn nreatn more than n feeling of respect for the knowledge and ability ol hn author This in the soln acknowledgmnnt whinh it in in thn power of thn musician to bestow Thn mass of the pnblin in influnnnd by that only which works nnnt d rectly on thnn feelings. Gade's *Armida* nnthn second part ol the *Kreuzfahrer* is entitled, left an impression on thn public. An regards chorus and nrchestra, the performannn was satisfactory Thn solo partn were excellently rendered. Mmn Peschka-Leutner sang thn part of Armidn, and Herr Ernst thet nl Rinaldo.

Thn performannn of the ninth nymphony was not as brilliant as it has been in former years, but for this we do not mean to reproach Herr Schmidt, for it is certainly an

exceedingly difficult task to produce this immense work at a concert, if the director has conducted only the last rehearsal. We can, however, bestow unqualified praise on the solo singers—Mme. Peschka Leutner and Herr Gura.

On the other hand, the performance of Beethoven's *Heroic Symphony* at the last (twentieth) Gewandhaus concert was all that could be wished. This concert commenced with the ballet scenes, Aus der Alceste, chaconne, gavotte and chaconne, from *Helena and Paris*, by Gluck. We cannot, however attach any particular value to these pieces, and should have preferred to hear the Furies and Spirits Dance from *Orpheus* or the large chaconne from *Alceste*. Mme. Schimon Regan then sang the scene and romance, "Assisa" from Rossini's *Othello*, and later in the evening, songs by Schubert and Schumann, in her well-known manner. Mme. Schimon Regan revives the traditions of an unfortunately almost extinct school of singing of the last century. We may think ourselves lucky in being able to call our own an art trio such as Mesdames Schimon Regan, Peschka Leutner, and Herr Gura form.

Between the vocal performances Herr Kapellmeister Reinecke played Schumann's introduction and concert allegro Op. 134. Although this piece was excellently rendered by Herr Reinecke and the orchestra yet it could not obtain much of our sympathy. Though in many passages very interesting, it is intrinsically inferior to works of the same *genre* by Robert Schumann.

A very valuable supplement to the first part of the concert was the excellent performance by our new Concertmeister Henri Schradieck of the fine chaconne by Vitali. Herr Schradieck verified all the good that had already been said of him on the occasion of his playing at the last chamber music concert. On the same evening we heard Herr Johannes Weidenbach teacher at the local conservatorium, who executed the piano part of Schumann's quintett in a thoroughly masterly manner.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *April 12th*, 1875.

THERE is much to say of the events of the last four weeks, as briefly as possible I shall try to touch upon the different points in such a way as will suffice to give you a picture of the enormous amount of music we have gone through. I begin with some concerts of less importance, but which are worth mentioning. There were first of all two concerts given by singers who are less seldom heard here than the more despotic pianists. The one by Herr Gustav Walter, our lyric singer of the Hofoper, was crowded to suffocation by a most elegant public comprising in its ranks princesses, countesses, and their court. The amiable tenor, who appeared at his best in songs by Schubert, Schumann, Brahms, and Rubinstein found an enthusiastic reception. A song by Gounod, "The Maid of Athens," was new to us, and so well sung that it pleased very much. Professor Door delivered the great sonata in D major by Schubert (much too long for the occasion) and a series of smaller praiseworthy pieces by Theodor Kirchner. The other concert was that of Frau Rosa Csillag, the ci-devant dramatic opera-singer. That lady is now resident in Vienna as an instructress in singing. Her voice has certainly suffered by time, but still retains fire and temperament enough to let one forget the absence of youth. Of Rubinstein, the piano-hero, who assisted with his genial self will speak anon. Hellmesberger gave another quartett-soirée (the fifth) in which were performed Schumann's quartett in A major, the piano trio in C minor by Mendelssohn and Brahms' sestuor in a flat major; the latter was heard here for the third time, and with renewed acclamations. To return to Rubinstein: the great pianist gave three concerts, and each with immense approbation. In his first concert he introduced many new compositions for piano and also a dramatic symphony for orchestra. The piano concerto (No. 5, in E flat major), likewise with orchestra, was astonishing on account of its difficulties; indeed, so difficult was it that even the composer himself seemed somewhat taken by surprise at the gigantic task in hand. The middle part, a noble and poetical andante, alone made a favourable impression. The symphony, too was so wild and unequal in its proportions, and above all of such length that the effect was most tiresome. A series of smaller piano-pieces, "miniatures," pleased very much, particularly a minuet and a serenade; but some variations on an American theme were again an accumulation of stupendous passages, more interesting to be seen than to be heard. In his second and third concert we heard works by Beethoven, Handel, Chopin, Weber, Schubert, Liszt, Henselt, and Schumann, all of which were rendered with unmatable perfection. His touch so soft as full of tone, his phrasing and knowledge of different styles, can never be surpassed. The enthusiasm excited by each performance was as well deserved as it was spontaneous. Once more, Rubinstein performed in the above-mentioned concert of Frau Csillag. We heard there a new fantasie for two pianos, composed by Rubinstein and performed by the composer himself and Herr Anton Door. Both players went on with sword in hand, as the fantasia demands the utmost strength, from the effects of which the piano itself has to undergo an unpleasant hour of trial. The composition seemed to portray the raging ocean, and again there seemed no end to the fight, and even the thunderbolts lost none of their horrors by unbounded repetition. What a pity that such real creative power should exceed all the bounds of propriety!

And now for the societies:—First, the Orchesterverein (an offshoot of the Gesellschaft der Musikfreunde). In the second concert we heard the charming symphony in G minor by Mozart, composed in the year 1773 (viz., Köchel's Catalogue No. 183). Another composition by Mozart was the piano-concerto in A major (Köchel, No. 488), performed in a very classical style by Herr Professor Epstein. The concerto, and particularly the lovely andante, so tastefully rendered, made the deepest impression. The Männergesangverein performed some new compositions by Schnitzer, Liszt, Lachner, and Engelsberg, but only the latter named found a favourable reception. Such choruses as "Vom Königssee" and "Am obern Langbathsee" (both published by Wessely in Vienna) betoken a love for the country, mountains, lakes, trees, and meadows. We come now to Bach's *Matthäus Passion* performed in the extra concert of the Musikverein. Easter week is the right time for so sacred a work; again it made the greatest sensation, and the part of Christ, sung by Herr Henschel from Berlin, a famous oratorio singer, and the chorale and the smaller dramatic choruses, sung by the Singverein proved its immense power. The *Passion* was conducted by Johannes Brahms who again testified his earnest zeal for the classics. The Singacademie, a smaller choral society led by Herr Weinwurm, performed "Alla trinita beata," by Orlando Lasso, "Jesu dulcis memoria," by Ludovico de Vittoria, "Ave Maria," by Arcadelt, the 98th Psalm, by Mendelssohn, and some new smaller songs by Brull, Herbeck, and Volkmann, which were well rendered, and gave another proof of the richness of fine voices in the Austrian metropolis. The eighth and last Philharmonic concert opened with the

Anacreon overture; Schumann's "Bilder aus Osten," arranged for orchestra by Reinecke, interested the legion of piano-players the more as they are tastefully invested in a new and rich (perhaps too rich) garment. Frau Gomperz-Bettelheim sang the air from the *Messiah* "But who may abide the day of his coming" in her usual excellent manner, and with magnificent voice. Beethoven's fifth symphony, magnificently rendered, crowned the performance, and closed at the same time the career of Herr Dessoff as conductor of the Philharmonic Society, a post which he has held since the year 1860. The great applause he received, as well as the garland presented by the members of the orchestra, were well merited. Once again, however, on the following Sunday, Dessoff conducted an extra concert, at which all the members of the Hofoper—solo-singers, orchestra, and chorus—assisted. The *Euryanthe* overture, the air from *Leonore*, sung by Herr Walter, the quintette from *Così fan tutte*, and the great choral symphony (soli, Frau Dustmann, Frl. Gindele, Herren Walter and Rokitansky), were performed, and the great Musikvereins-saal, crowded as never it had been before, resounded with the enthusiastic applause excited by the works and their masterly performance. On its conclusion there was another presentation of addresses, albums, garlands, &c., followed by speeches of a most cordial and touching kind. This farewell of Dessoff will not easily be forgotten. Especially the singers of the Hofoper seemed as if they could not find words of thanks enough for their loved Kapellmeister, who the other day left Vienna for Carlsruhe, where he is engaged as Hof-kapellmeister.

Now is the moment to report some other changes of importance in our musical life. Otto Dessoff is succeeded as Kapellmeister of the Hofoper by Hans Richter, hitherto Opera-director in Pesth. At the same time Ritter von Herbeck has left his place as director of the Hofoper, and is succeeded by Franz Jauner, director of the Carltheater in Vienna. So far for the Opera. Regarding the Gesellschaft der Musikfreunde, here also a change has taken place; Herr Johannes Brahms has cancelled his contract as artistic director of the Gesellschafts concerts, and is succeeded by Ritter von Herbeck, who held that function many years ago, and who, it is said, will in future conduct also the Philharmonic concerts. Herr Brahms will conduct only once more (next Sunday) when the last concert of the Musikverein closes the season. *Odysseus*, the great new work by Max Bruch, will be performed. Herr Jauner will enter upon his new office on the 1st of May, and as he is a man of great energy, and favoured by many influential supporters, it is hoped that the great Opera, which has suffered from a continual deficit, will now enter upon a new career.

Only a few words about the Opera: next time, the concerts being over, more can be said on this subject. In the theatre "Komische Oper" the impressario Franchi has commenced a short series of Italian operas, with Mme. Patti at the head of a company which at first could not satisfy the public, the tenor, Sig. Gayarre, especially failing to find favour with his hearers. When M. Capoul entered matters improved, and so it was with Sig. Zucchini. Mme. Adelina Patti found again every evening enthusiastic applause, and that she never sang and performed better as on that evening when she had just performed, has become a standing phrase. The operas presented have been:—*Lucia*, *La Sonnambula*, *La Traviata*, *Dinorah* and *Don Pasquale*.

Regarding the Hofoper, I must confine myself for this time to giving only a list of the operas performed since the 12th of last month. They were as follows:—*Der Widerspänstigen Zähmung* (twice), *Die Königin von Saba* (three times), *Die Lustigen Weiber von Windsor*, *Der Maskenball*, *Aida*, *Die Afrikanerin*, *Lohengrin*, *Freischutz*, *Faust*, *Der Fliegende Holländer*, *Don Juan*, *Die Jüdin*, *Hugenotten*, *Mignon*, *Die Stumme von Portici*, *Rienzi*, *Romeo und Julie*.

Correspondence.

FREDERIC CHOPIN

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—I must take my stand by Mr. E. J. Breakspear, the writer of the capital notice on Frédéric Chopin's works, who evidently loves and understands the most genial of tone poets.

While strenuously opposing the one-sided views of another clever critic, who would have all musical productions fashioned after "one orthodox pattern," and withholds Chopin's well-merited laurel crown (for on what grounds can he venture to diminish the intrinsic worth of the works of a man whose merits have been fully recognised by the greatest modern composers and executants, including Mendelssohn-Bartholdy?), I beg to observe that it is not for us humble mortals to criticise geniuses whose names have been inscribed on the roll of fame to endure for ever. When the writer alludes to a class of music which he terms "*pleasing, elegant, charming*" and again, "*short lived, fragrant, and lovely*," he is evidently on the track of composers of the Beyer-Oesten type, but can never be applied to the works of the great Chopin, the Raphael of the pianoforte, and the creator of the modern romantic school. Surely it must be a case of mistaken identity, nothing else. I beg to draw the attention of Chopin's detractors to the following lines from the pen of the late Robert Schumann, who says:* "What Chopin writes, no one can do so well; he is always true to himself, and with good reason. It is unfortunate that so few pianoforte-players, *even good ones*, are capable of forming a general idea of compositions which are too difficult for their fingers to master. Instead of first looking over the piece, they labour stolidly through it, note by note, and, therefore, before they have got the least notion of its general outline and intention, it is naturally thrown aside as strange or confused. Chopin, like Jean Paul Richter, is given to parentheses and interpolated paragraphs, over which at the first reading one has to pass quickly, for fear of losing the thread. One stumbles over such passages in every other page of this sonata," (the one in B flat minor). And again, "Whether Chopin's genius means all these fine things or not, I am ready all the same to take off my hat *to such a genius*, with such grand aims, and such a command of means" (written after hearing the *Don Juan* variations, Op. 2). Robert and Clara Schumann were the first who made Chopin's works known to the Continental artistical world, and surely these great musicians would never have dreamt of performing other works than those of a great composer, particularly before the critical audiences abroad.

In conclusion, I refer to the last lines of Mr. Breakspear's excellent article, viz.:—"Nothing, save the capriciousness of fashion, could have left Chopin in that unmerited neglect which he has met with" —and beg to add, "*in England*."

An experience of twelve years' tuition in England and abroad enables me to make this assertion.

I have the honour to remain, your most obedient Servant,

Manchester, 9th April, 1875. CH. KROLL LAPORTE.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In my article on J. Raff's symphony published in your last Number, I state that in the fourth part "we are in picture to perceive the Fatherland united in spite of the repeated attacks of hostile powers." The *correct* translation of the German gives the reverse meaning, viz., that the repeated attempts of the Fatherland to be united are *frustrated* by hostile powers.

This unfortunate mistake, for which I express regret, arose from a hasty rendering of the word "Anlaufe" as attack, assault, in which sense it is often used. I remain, yours truly,

April 12, 1875. J. S. SHEDLOCK.

* *Vide* "On Music and Musicians."

Reviews.

Ten Fantasie-stücke for the Pianoforte. By CARL REINECKE. Op. 12.

Music to Hoffmann's Fairy Tale, "Nussknacker und Mausekönig" ("Nutcracker and the Mouse-king"), for Pianoforte. By CARL REINECKE. Op. 46.

Maiden songs (Mädchenlieder). for Pianoforte. By CARL REINECKE. Op. 68. Augener and Co.

CARL REINECKE, born at Altona in 1824, and who for many years past has held the proud post of conductor of the world-wide famous concerts of the Gewandhaus at Leipzig, is fairly to be ranked among the first and most prolific of living German composers. Allusion has frequently been made in these columns to some of his more important works, we have now to speak of some of the least pretentious of his compositions. Apart from Wagner and Liszt who have struck out entirely new paths for themselves Mendelssohn and Schumann certainly stand at the head of those composers who since the death of Beethoven have exercised the greatest influence upon musical art progress. It is as a disciple of Schumann rather than of Mendelssohn that Reinecke will be classed though at the same time he cannot be denied a certain independence of his own.

Foremost in the ten "Phantasie-stücke" before us, one cannot but think that the compositions of them must probably have been suggested in some extent by Schumann's "Kinderscenen" or the "Album für die Jugend." Nevertheless though similar in design and content, they are at least in charm that can has no hesitation in absolving their author from any charge of plagiarism which might be brought up against him on this score. These graceful little pieces each of which, with the exception of two, extends but to a single page, are especially to be recommended to those whose tastes are beyond their executive powers. They are by no means difficult but though beyond a child's grasp both intellectually and mechanically they require much delicacy and expressive playing to bring out their full beauty.

The "Music to Hoffmann's Fairy Tale" consists of six characteristic pieces on a more extended scale, all of which are graphically descriptive, and several of remarkable charm. Among the most pleasing is the opening piece, "Christmas Eve," which consists of solemn organ-like but inspiriting music, and which vividly depicts the anxiety of a party of children waiting to behold the Christmas tree about to be displayed in an adjoining room. No less pleasing is the "Menuetto galante" which accompanies the promenade of the diminutive lords and ladies of Godfather Drosselmeyer's nutcracker-block. The same may be said especially of the graceful "Shepherd's Ballet in the Puppet Kingdom," and of the concluding "Wedding March."

The "Maiden-songs" consist of ten short pieces illustrative of the titles or mottoes attached to them. Though scarcely as fresh as the "Phantasie-stücke," and more elaborate, they will not lack admirers. All these pieces of Herr Reinecke's have been newly revised and fingered by the author. It would be easy to speak of them more in detail but the very fact of their being the work of one who fills so high a position as that of Principal of the Leipzig Conservatorium of Music seems to itself a sufficient recommendation. That Herr Reinecke has prepared a special edition for England will not be disregarded.

Poetische Tonbilder (Poetic Tone-Pictures), for the Pianoforte. By EDVARD GRIEG. Op. 3. Augener and Co.

Humoresken für das Pianoforte. Von EDVARD GRIEG. Op. 6.

Lyrische Stücken für Pianoforte. Componirt von EDVARD GRIEG. Op. 12.

Aus dem Volksleben. Humoresken für Piano. Von EDVARD GRIEG. Op. 19. Leipzig: Peters and Co.

Of the younger composers of Germany who have recently come under our observation, we have met with none whose compositions are more strongly marked by an innate charm and striking individuality than those of Edvard Grieg. For the first introduction in England of a work by this interesting young composer we are indebted to Mr. E. Dannreuther who, it will be remembered, came forward at the Crystal Palace with his concerto for pianoforte and orchestra, in A minor Op. 16, in April, 1874. Recalling the favourable impression it then made, and the opinion very generally expressed at the time that no more original or more effective work of the kind had appeared since Schumann's concerto in the same key, one cannot but feel surprised that it should not have been heard again. We happen to know however that many of our resident pianists, taking example from Mr. Dannreuther, have set to work to study it. That it will eventually take its place as a stock piece among the best pianoforte concertos there can be little doubt. Of Grieg's other works which have come in a public hearing in London, we can only recall, but with the highest satisfaction, his trio-sonata for pianoforte and violin which have been heard at the Monday Popular Concerts and at Mr. C. Hallé's Recitals. A no less interesting work than these is his pianoforte sonata, in E minor Op. 7. We have so seldom had to speak of this composer, whose early works are so rich in promise for the future, that it will not be amiss to call to mind a few biographical facts in relation to his career. Edvard Grieg was born at Bergen in Norway in 1843. At an early age he betokened a remarkable natural talent for music and, after having received his first instruction from his mother was sent on the recommendation of Ole Bull, to the Conservatorium in Leipzig in 1858. Here, except during an interruption of some months when he was obliged to return home on account of illness, he studied for four years. On leaving the Conservatorium, he betook himself to Copenhagen, where he continued his studies with Gade imbuing himself at the same time to the full with the characteristics of Danish, Swedish, and Norwegian peoples songs and dances. He has since resided in Christiania, but during the past winter visited Leipzig where his compositions were received with extraordinary favour. On account of the remarkable "Volksthümlichkeit" or national individuality which pervades his works, he has been styled, not inappropriately the "Chopin of the North."

The list of pieces with which we have headed this notice are among the smallest of his compositions, but they have an importance seldom to be met with in works of so restricted a compass. The "Poetische Tonbilder" and "Lyrische Stückchen" consist, the one of six, the other of eight, short pieces of from a page to two pages in length. They are replete with charm and fancy being refined in character they will not bear rough handling, but at the same time offer no great difficulties in the practised amateur of taste. The "Humoresken," of which there are four, are of a more extended scope, and all of a lively character. "Aus dem Volksleben" consists of three longer and more important pieces entitled 1. "Auf den Bergen" 2. "Norwegischer Bauertanz im Wirthshause" and 3. "Am dem Carneval." The music of each, which is highly characteristic of its title is brilliant and effective. So fresh and original an remarkable in their quaint but pleasing turns of melody harmony and rhythm are all these pieces of Grieg's, that they cannot prove otherwise than in the highest degree welcome to both professional musicians and cultivated amateurs.

Sonata for the Pianoforte. Composed and dedicated to George Alexander Macfarren, by CHARLTON T. SPEER, Scholar of the Royal Academy of Music. Novello Ewer and Co.

On the title-page of this composition the author is stated to be "aged fourteen," and that to a certain extent will explain it disarmed. We are nevertheless, glad to be able to say that the work as a whole reflects equal credit upon the youthful composer and his instructors, exhibiting as it does a comprehension of the principles of form which is really remarkable.

The texture of the various themes is oddly old fashioned but so far from objecting in this we see cause the fact as being an evidence of healthy study pursued in a sober school. In days when young writers are apt to run riot in their precocious wisdom, it is refreshing to meet with one who is content to tread in old paths and he feels perfectly sure of his ground.

Hungarian Dances, arranged for Piano. By W. KUHE. Augener and Co.

MANY of these characteristic melodies have already been most skilfully treated by Herr Brahms but as he presents them in a form that appeals only to those of exclusively esthetic taste they have hitherto enjoyed but limited popularity. Mr. Kuhe, however in the present series of pianoforte arrangements, has endeavoured to render them acceptable to amateurs of moderate ability. They are admirably adapted to their purpose, the original simplicity of the melodies is conscientiously retained, and the few ornamental passages introduced, although of a somewhat familiar type, will find favour with boarding-school damsels, as they can be mastered without much trouble.

As studies in phrasing they are most useful, the peculiarity of accent which is a leading feature in these Hungarian Dances, demanding most careful observance.

No. 3, with its somewhat eccentric 9-8 rhythm is perhaps the most effective of the collection, although all of them are interesting.

Gavotte. J. P. RAMEAU. Transcribed for Piano by OSCAR KRONER. Augener and Co.

An exceedingly interesting specimen of the old harmonists' creative skill capitally arranged for modern use. The first subject, full of

stately dignity gives place to an episode in the tonic minor which forms a striking contrast although the characteristic individuality of the whole thing is admirably preserved.

Arabesque Tarantelle, May Flowers, for Piano. By S. Jacoby. Novello, Ewer, and Co.

These exceedingly useful pieces are carefully written throughout, and evidently the work of a musician. The two first-named are full of sparkling life, and can lay claim to considerable originality. The last is a *Lied ohne Worte* of a somewhat more conventional design, but having many good points. An oversight occurs on the fourth page at the re-entry of the subject (the manner in which the new figure in the accompaniment is presented interfering with the progress of the melody—in fact, in effect it is to eliminate one note in each bar.

L'Attaque. Marche à pas redoublé. By F. V. Kornatzki. Weekes and Co.

Les Délices. Rêve Divin, Or et Azur, Valses. *Sous les Drapeaux*. Fanfare. By G. Lamothe. A. Hammond.

"L'Attaque" will be found useful as a teaching piece. It is exceedingly tuneful, and although of the most trivial nature, and not strikingly original, serves its purpose well enough. In a future edition it would be well to avoid the constant use of 8ves in connection with the accompaniment assigned to the left hand, as its constant and utterly unnecessary employment is calculated to confuse the pupil.

The valses of G. Lamothe are graceful little compositions, and admirably fitted for dancing purposes. The Fanfare is showy and effective, suited to the requirement of players of moderate ability.

Gavotte. A. E. Dyer. Mus. Bac. Oxon. W. Czerny.

An exceedingly dry and laboured effusion, scarcely calculated to interest any one but its author. It is written with tolerable correctness, if we except one exceedingly clumsy progression, to be found in the second member of the first subject, a sequence of chords of the 7 so contrived as to produce something very like consecutive octaves.

Exercises and Figures in Time and Tune. By John Hullah. Longmans, Green, and Co.

The manual from which these exercises are extracted was reviewed at some length in our number for February. It will therefore be sufficient to say in regard to the present publication, that it is issued in a convenient form "for the use of pupils."

Vocal Music.

Augener's Collection of Vocal Duets, with Accompaniment for the Pianoforte. No. 88, "The Angel" ("Der Engel"). No. 89, "Sweetly sweetly sang the bird" ("Sang das Vöglein"). No. 90, "The land that I love" ("Im heimischen Land"). No. 91, "The Hunter" ("Volkslied"). No. 92, "Wanderer's Evening Song" ("Wanderer's Nacht-Lied"). No. 93, "The Moment of Parting" ("Beim Scheiden"). Augener and Co.

The above-named six duets, for soprano and mezzo-soprano voices, are the composition of Herr Anton Rubinstein, and have now been published with English and German words. It is an open question whether the association of Herr Rubinstein's name with a musical composition is a recommendation of it or the reverse. English composers, with but few notable exceptions, have, and body not unjustly been charged with pandering too much to the exigencies of the music trade by writing down to the level of ignorant and popular taste. With all due respect for their artistic strivings, the very reverse of this might be alleged against certain German composers, who, in their desire to appear original, seem to delight in asserting their independence both of their publishers and of the public. At the head of such composers, who also seem to make it their aim to astonish their brother musicians by displaying their extraordinary skill and scholarship, Herr Anton Rubinstein may fairly be placed. Though fully recognising the worth of his rare natural gifts and artistic strivings, one cannot but often regret his too frequent exhibition of eccentricity and exaggeration. It is, therefore, as satisfactory as it is rare to come across works by him of a simple, natural and unaffected character. When in this vein there are few composers to be named who write more pleasingly. The duets before us form an exception in point. Here all is plain sailing and simple enough, and their charm is proportionate to their simplicity. All are so pleasing that we hardly know to which to accord a preference, unless it be, on the ground of tunefulness and simplicity, to No. 92. No. 90, the most pretentious of them all, we like the least, on account of its sometimes disturbing accompaniment and the manner in which the words are sometimes tortured. Nevertheless, if neatly sung and accompanied, it doubtless would not prove ineffective.

The Robin, Song. By Cleveland Wigan. Lamborn Cock and Co.

Not altogether an ineffective composition, but we have seen others by the same author possessing a far higher degree of merit. The verses are not calculated to inspire a composer happily, as our readers will admit from the following extract. The poet indulges in conjectures as to the source from which the robin derives "its soft plaintive strain" after this fashion —

"Is it the voice of summer-dead flowers
That lingers on earth
Who gave them their breath
Ruefully chiding the fast flying hours
That swept them away
In the year's holy-day?"

Never having heard the "voice of summer-dead flowers," we frankly own we cannot trace the suggested resemblance it bears to the melodious utterances of the red-breasted warbler.

Undine, Song. By Schwabmer. Cramer and Co.

This is obviously the work of an amateur, and neither better nor worse than the majority of other productions of the kind. The verses are also, we presume, the work of a novice, who rhymes "rhythm" with "with him," and concludes with these remarkable lines—

"Unless you can feel that his faith is firm,
Through behaving and unbehaving,
Unless you can feel when the dream is past,
Oh never call it loving."

Wandering Echoes. F. D'Alquen. Wood and Co.

A meritorious little trifle that will doubtless find acceptance with drawing room vocalists. The accompaniment is confined to the left hand throughout, the melody being assigned to the right hand. The voice part can thus be omitted if desired and the song be rendered as a pianoforte solo. This is a somewhat unusual expedient, but it has its advantages in some cases.

Sheet Music.

A Song for mezzo-soprano or contralto. *Would I might with the swallow fly* by Leo Kerbusch, Mus. D. (Augener and Co.), is written in an unaffected style which cannot fail to please. We should like, however, to see the modulation into A minor on page 4 effected in a more natural and less abrupt manner. As it stands at present it leaves (to us at least) a slight blot upon the otherwise charming simplicity of the song.

He roamed in his forest (*Der Knab ging zum Walde*). Song, by Arthur O'Leary (Novello, Ewer, and Co.). There is so much which is wholesome and good in this song that we are not disposed to place an emphasis on one or two harmonies and modulations which impart a somewhat sickly flavour to the music. The writing is, on the whole, musicianly and displays much refinement of feeling on the part of its composer.

The distant hills, poetry by F. E. Weatherly M.A. *In my garden*, poetry by G. H. C., the music by Arthur E. Dyer (Stanley Lucas, Weber and Co.). Each of these songs possesses points of decided interest, and if we call attention to a slip of the pen in both, it is done rather with a view to their correction in the next edition than from a wish to help estimate the musical value of the two positions. On page 2, line 2, of the first-named song occur some awkward octaves between the voice and the bass of the accompaniment, and in the second song a couple of consecutive fifths between the extreme parts are to be found in the progression from the third to the fourth bar, bottom line, page 3. Each of these mistakes is repeated, otherwise we should have been inclined to consider them as misprints, judging from the genuine excellence of the music.

Concerts, &c.

CRYSTAL PALACE.

The programme of the concert which took place on Easter Eve was devoted exclusively to sacred music. Two works of an unusual importance were heard here for the first time. The one was Bach's cantata "Ich habe viel Bekümmernis" which was sung to an English version, "My spirit was in heaviness," cleverly adapted by the Rev. George Troutbeck; the other was an adaptation by Liszt, for tenor solo, chorus of male voices, and orchestra, of Schubert's "Die Allmacht," Op. 79, originally composed, in 1825, for tenor solo with pianoforte accompaniment. Bach's cantata, headed "per ogni stato" ("for all seasons"), is one of upwards of two hundred similar works composed for Divine service. It was first performed on the third Sunday after Trinity 1714, at Weimar, where Bach then held the post of Concertmeister to the Grand Ducal Court, one of the duties of which was to compose and conduct the music in church. It consists of an instrumental introduction (*sinfonia*), followed by nine numbers, including recitatives, airs, a duet, and several choruses. Some of these are very fully scored, three trombones being made use of in one chorus, and three trumpets in another. For those numbers, for which Bach wrote only a figured bass, additional orchestral accompaniments have been supplied by R. Franz. These were judiciously employed by Mr. Manns on the present occasion. So rich is the work in real beauty, that, were we to attempt to enumerate its various points of excellence, we should have to speak in detail of nearly every number. The performance in which the principal parts were sustained by Miss Blanche Cole, Miss Palmer, Mr. Edward Lloyd, and Mr. Whitney with Dr. Stainer at the organ, was on the whole a very creditable one to all concerned. But Bach's choral music is so much a thing of itself and demands just those essentials in which our choralists are most deficient—*viz.* breadth of phrasing and accentuation, that those whose experience extends to performances of it in Germany may well despair of hearing it adequately rendered in England. Nevertheless, the greater part of it seemed to be immensely relished by the audience. No less was this the case with Liszt's clever and effective arrangement of Schubert's "Die Allmacht," the tenor solo in which was admirably sung by Mr. E. Lloyd. Miss Palmer, who formerly did good service at a concert-singer, especially in oratorio, has of late years devoted herself to lyrical drama, and therefore has not been so frequently heard in the concert-room as could have been wished. On the present occasion she came forward with the aria "Mas tormenta preparan" from Hasse's oratorio *Maddalena*, which, though well sung by her, was welcome rather for its historical interest than for its intrinsic merit. Mr. Whitney was heard to advantage in the aria, "O God, have mercy" from Mendelssohn's *St. Paul*. The orchestral works were the second movement from Mendelssohn's *Hymn of Praise* and the overtures to Professor Macfarren's oratorio *St. John the Baptist*, and Mendelssohn's *Athalie*.

The novelty of the twenty-third concert, so far as it was heard here for the first time, was Professor Macfarren's concerto (in G minor, MS.) for violin and orchestra, composed in 1873 for Mrs. Strauss, by whom it was first played at a concert of the Philharmonic Society in May of the same year. Ingenious though this, it cannot be regarded as a very engaging work, nor was it rendered the more so by the fact that Mr. Carrodus, its clever exponent on this occasion, had tuned his instrument to a pitch which was certainly sharp in relation to those of the orchestra. The remaining orchestral works were the overture to Mozart's *Don Giovanni*, with a *coda* to fit it for concert use, Mendelssohn's overture, "The Hebrides," and Beethoven's symphony in C minor. All were expertly played, and a repetition of Mendelssohn's overture was insisted upon by the audience. Mme. Mackinlay-Sterling and Mr. Vernon Rigby were the vocalists. The lady was heard in "Revendare," a mooncalf and drawing aria from Ludwig's *Requiem*, in Schumann's Volksliedchen "Wenn ich früh in den Garten geh" (Op. 51, No. 2), and in the same composer's "Sonntags am Rhein" (Op. 36, No. 2). The gentleman whose choice of songs by no means seemed a happy one was heard in the repulsive song of the leper in Costa's *Naaman*, and in the hackneyed ballad, "My own, my guiding star," from Macfarren's opera, *Robin Hood*.

Two orchestral works of pretension, if not of importance, were heard for the first time here at the twenty-fourth concert. These were Brahms's "Serenade," in A major (Op. 16), and Mr. J. F. Barnett's descriptive fantasia for orchestra, "The Lay of the Last Minstrel." Both works have been previously spoken of in former pages of THE MONTHLY MUSICAL RECORD, that by Brahms (1st August, 1874) on the occasion of its production at a concert of the Philharmonic Society, and that by Mr. Barnett in a report of the Liverpool Musical Festival of last September, for which it was specially composed. A more striking contrast than that afforded by these two works could hardly have been offered. That by the German composer, written for a small orchestra without violins or, as it might perhaps be more accurately described, for a band of wind instruments accompanied by viola and basses, is throughout of a refined and highly refined character. That by the English composer, scored for full orchestra and organ in a manner often coarse and noisy, can have cost him not much more trouble than that of actually writing it down. However the scherzo, unquestionably the best of its four movements, was re-demanded, and Mr. Barnett called forward at the conclusion of his work. Herr Pauer, who of late has appeared more frequently as a lecturer than as an executant, but whose playing has in no wise suffered from the fulfilment of such professorial duties, came forward as the exponent of Weber's Concertstück for pianoforte and orchestra (Op. 79), which he rendered in a thoroughly efficient and satisfactory manner. The vocalists were Miss Edith Wynne and Mr. E. Lloyd. The former was heard in M. Gounod's ode, "Sapphô," and a couple of trivial songs by A. S. Sullivan and J. Thomas, in the latter of which she was accompanied on the harp by Mr. Lockwood. The latter made choice of a nobly-scored recitative and air from Loder's *Night Dancers*, which was scarcely worth reviving, and of the song "Spring reclined," from Gounod's *Fêt Dieu*. The overtures to Spohr's *Jessonda* and Auber's *Zanetta* completed the scheme.

The twenty-fifth and last of the winter series of concerts commenced with a remarkably fine performance of Schumann's overture to *Manfred*. We had hoped ere this to have heard Schumann's music to *Manfred* as well as that to *Faust* in their entirety, and no doubt we should have done so but for the difficulty of obtaining singers of sufficient intelligence for an adequate interpretation of either, and but for the impracticable character of the published English version of the last-named work. The only novelty of the programme was the opening movement and scherzo from Sir Julius Benedict's long promised second symphony. The scherzo we had heard before at a concert of the British Orchestral Society last year. The opening movement, which has since been completed, was heard for the first time; nevertheless, we could not but feel that we had already heard much of it before. Be his work destined to be completed or not, so far as it has gone it is not one which promises to exercise an influence upon musical progress at present or hereafter. Miss Wilhelmj created a perfect *furore* by her wondrous execution of the allegro from Paganini's concerto in E flat. Much as his playing of this was to be admired, one could not but regret that he did not come forward with some work more worthy of his extraordinary powers. Another item of interest, or rather of satisfaction from a pleasurable point of view, was the immeasurably fine performance which Mr. Manns provided of Beethoven's "Pastoral" Symphony. Miss Sophie Lowe and Signor Foli were the vocalists. The lady whose chief failing is a want of animation was recalled after singing the air, "Deh vieni" from Mozart's *Figaro*, and deservedly applauded for her graceful rendering of a couple of songs by Schumann and Brahms. The gentleman whose voice seems to have increased in volume, was heard in a no very interesting recitative and aria from Righini's old-fashioned opera, *La Selva incantata*, and in a new song of the vulgar music-hall type by L. Diehl. Wagner's overture to *Tannhäuser*, which has become so general a favourite that we cannot but feel surprise that Mr. Manns has never brought either that to *Der Fliegende Holländer* or that to *Die Meistersinger* in a hearing, formed a worthy termination to the winter series of concerts.

As usual, the winter series of Saturday concerts was supplemented by a concert for the benefit of Mr. Manns who on his appearance in the orchestra was received with a storm of applause from a more than usually numerous audience, which might fairly be interpreted as indicative of their satisfaction with his efforts of the past season, and of the esteem in which he is held. His programme was a very attractive one, and included items suited to every taste except the actually vulgar. The orchestral works presented were the overtures (in E) to Beethoven's *Fidelio*, Mendelssohn's Scotch symphony, and a selection from Wagner's *Lohengrin*, comprising the opening prelude, the Bridal Procession, and the introduction to the third Act. But the most interesting item in instrumental was Raff's concerto for pianoforte and orchestra in C minor, Op. 185, which had the double attraction of being a novelty here, and of having Dr. Hans von Bülow for its exponent. As on the only previous occasion of its being brought to a hearing in London—viz. by Dr. von Bülow at a concert of the Wagner Society in November 1873—this strikingly clever and effective but very difficult work was again received with the utmost favour. Mr. Manns had also secured the services of M. De Schwert, a Belgian violoncellist who was heard here for the first time, and comes to us with the best credentials, having recently been appointed Concertmeister to the Emperor of Germany, a post which was awarded to him after a trial of skill by forty-three competitors, among whom were such well-known executants as Davidoff, Grütz-

Madame Pepper &c. As a virtuoso on his particular instrument he showed his pre-eminence by performing a concertstück of his own, which, it was to be regretted, was by no means on a par in musical merit and interest with the fine broad tone and masterly execution with which he displayed. The tenorino, "In Better Worlds," from Beethoven's *Fidelio*, sung in English by Mme. Blanche Cole, Mr. Lloyd, and Mr. Santley, together with a song from each, completed the scheme.

PHILHARMONIC SOCIETY.

The second concert of the sixty-third season commenced with Raff's symphony, "Im Walde," No. 3 in F, Op. 153. As our readers have been promised a series of analytical articles on Raff's six symphonies, and as in due course we purpose to speak of his third symphony in our next month's issue, it would be superfluous to offer a description of it here. Our remarks therefore on the present must principally be restricted to this first performance of it in England, and to the impression which it appeared to make upon the audience. That the directors of this society have for some time past been alive to Raff's merits as a symphonist may be inferred from the fact that his "Leonore" symphony was announced for performance last season. Circumstances, however, came in the way of its being brought to a hearing. It will be remembered that in the course of last winter it was performed at the Crystal Palace, and with signal success. It was probably the warm reception with which it was then met that induced the directors of the Philharmonic Society to make choice of another of Raff's symphonies to perform in one which had already been heard. That they should have selected "Im Walde" is not surprising, when we call to mind that on the Continent as well as in America, it has proved the most generally accepted of the six. It is much to be doubted, however, whether musicians to whom each of Raff's six symphonies is equally familiar would accord the palm of excellence to either the one or the other. Both rest upon a poetical basis, and that goes a long way with the general listener; but the question whether musicians would not accord their preference to his second and fourth symphonies, which alone of the six come under the description of pure or absolute music, and in which the composer has prescribed no "programme" though he may have had one in his mind for himself, though not for the public. Raff's symphony "Im Walde," is a very long and complicated work. The performance, under the direction of Mr. W. G. Cusins, though often not up to time, was highly creditable to his efforts when we take into consideration the difficulties attending it, and the short time allowed him for rehearsal. Though the performance of this new work lasted just fifty minutes, it met with an unusually warm reception from the audience, the majority of whom gave vent to strong intimations of their desire to hear the scherzo—a dance of Dryads—a second time. Considering the important items there were to follow Mr. Cusins did wisely in declining to accede to their wishes. These included Schumann's pianoforte concerto, in A minor; Beethoven's symphony No. 8 in F; and the overture to Spohr's *Jessonda*, besides vocal pieces by Mlle. Johanna Levier. Miss Marie Krebe was the exponent of Schumann's concerto; with the rendering of this fine work her reading of which materially differed from that of Mme. Schumann, we confess to feeling room disappointment. Nevertheless the feat of playing this extremely difficult work from memory, and maintaining the spirit of it to the end, was one which redounded much to her credit. A second symphony was not to much. That it, as well as the accompaniment to Schumann's concerto, suffered from the attention bestowed upon Raff's symphony was but too evident. Mlle. Johanna Levier the only vocalist was heard (with orchestra) in the recitative and aria "Jewish Bride," from Spohr's *Faust* and (accompanied on the pianoforte by Mr. W. G. Cusins) in Rubinstein's Persian song "Oh, could I remain so for ever" and in "Sweet Spring-tide," by Ed. Hecht, both of which are full of charm, and were well chosen.

DR. HANS VON BÜLOW'S RECITALS.

Two "Farewell Pianoforte Recitals" were given last week by Dr. von Bülow, previous to his departure for America. Each had its special attractions, and at each St. James's Hall was more than comfortably filled. When Dr. von Bülow whose fame had preceded him first came among us two years ago, we could not but feel that large portions of the immense audiences which even then had at once attracted came to hear him principally with the view of satisfying their curiosity. That now on the eve of his departure for a lengthened tour through the United States, &c. crowds should still flock to hear him with the same avidity as at first, but now with the feeling that he has established himself as the first pianist of the day rather than from motives of curiosity must be as satisfactory to him as it is to those who value his efforts, either as being conducive to pleasurable emotions or as instructive lessons. No less satisfactory has it been to witness the entire absence of feelings of jealousy evinced by the best of his brother pianists resident among us. This was again proved by the readiness with which so many sacrificed important engagements in order to be present and profit by listening to him. Among the leading pianists that we noticed as present at these two recitals were Mlle. Marie Krebe, Miss Agnes Zimmermann, Messrs. Raebe, Berlinger, Dannreuther, Harrison, Osborne, Schloesser, Franklin Taylor &c.

The first of these two "recitals" was devoted exclusively to works by Chopin. To those who have long observed with regret the unmerited neglect which Chopin has met with in England, and who have rejoiced at the revival of interest in his works which the last few years have brought about, nothing could have been more welcome than this hearing of a long series of his works at the hands of Dr. von Bülow who, as the son-in-law and pupil of the Abbé Liszt, Chopin's most intimate friend and staunch supporter, is unquestionably to be regarded as one of the most reliable authorities as to the traditional method of interpreting his works. The programme was as follows:—

1. TROISIÈME GRANDE SONATE, in B minor, Op. 58.
2. VARIATIONS BRILLANTES sur une Ronnance de Hérold, Op. 12.
3. (a.) NOCTURNO, Op. 37, No. 1 (by desire).
   (b.) BALLADE, in A minor, Op. 23.
4. (a.) PRELUDE (No. 13) from Op. 28.
   (b.) IMPROMPTU in F sharp, Op. 36 (by desire).
   (c.) SCHERZO (No. 4), in E, Op. 54.
   (d.) TROIS VALSES, Op. 34.
5. ALLEGRO DE CONCERT, Op. 46.
6. (a.) TROIS MAZOURKAS, Op. 59.
   (b.) TARANTELLA, Op. 43.
   (c.) BERCEUSE, Op. 57 (by desire).
   (d.) POLONAISE, Op. 53.

It served admirably to illustrate nearly every phase of Chopin's remarkable individuality as a composer for the pianoforte. Though for some days previously Dr. von Bülow had been confined to his room by serious illness, and unable to practise, so indomitable is his courage that his playing in nowise seemed to suffer from these drawbacks. Indeed, we can recall no previous occasion on which he has played with more brilliancy and finish. To students of Chopin a more valuable lesson could not have been afforded.

Dr. von Bülow's second recital was of a more varied character, but, from a different point of view, no less interesting. The works selected were Bach's prelude and fugue in A minor for organ, arranged for pianoforte by Liszt; Schumann's fantasia in C major, Op. 17 (dedicated to Liszt); Joachim Raff's *Aristomenides* Op. 74, No. 3; J. Brahms' scherzo, in E flat minor, Op. 4; J. Rheinberger's andante and toccata, Op. 12; Beethoven's sonata, in A major, Op. 101; and thirty-three variations on a waltz by Diabelli in C major, Op. 120. The three last generally familiar works by Raff, Brahms, and Rheinberger proved as admirable as concert pieces as they are musically interesting. The rest of the programme speaks for itself. Dr. von Bülow's wonderful performance from memory of Beethoven's thirty-three variations, of which remarkable work we spoke at some length on a former occasion, of their presentation by Dr. von Bülow (see MONTHLY MUSICAL RECORD for December 1874), formed a worthy climax to his labours. The prolonged applause which followed though it bespoke not through unfamiliarity with what was past, seemed more like an assurance of good wishes for the future, and a hearty welcome whenever Dr. von Bülow may visit us again.

MUSICAL UNION MATINÉES.

Professor Ella may fairly be congratulated on the fact that this excellent institution, of which he is the founder and which from the commencement he has directed with as much zeal as discretion, has now attained its thirty-first season. The string quartetts performed at the opening matinée were Haydn's, in C, No. 57 and Beethoven's, in A, Op. 18 No. 5. The executants were MM. Papini, Wiener, van Waefelghem and Lasserre. With the success of Sig. Papini's performances here last season fresh in our recollection, his re-engagement is one highly to be commended. No less so is that of his co-adjutors, who have, as Professor Ella, perhaps justly has asserted, the best triad of executants that has ever been combined at his matinées. Sig. Papini, who was playing on a better instrument than that he had last season, has certainly gained in breadth of tone as well as in maturity of style. Ample justice was done to the performance of the concerted works by all concerned. Herr Stoeger, a pianist who has recently settled in London, and the seventieth that has appeared at the Musical Union, was heard for the first time. His style of playing is quiet and refined, but on this first hearing struck us as wanting in vigour and animation; that, however,

Digitized by Google

might be partly due to his being unaccustomed to playing in so large an area as that of St. James's Hall. With MM. Papini and Lasserre he was heard to advantage in Raff's trio in G, Op. 112, a work of a remarkably pleasing character, and judiciously chosen as being well suited to his style of execution, which was never obtrusive or overpowering. He was heard alone in the "Toccata," which forms the opening movement of Bach's Partita, in E minor, No. 6. Though his rendering of this was remarkable for its neatness rather than for breadth of phrasing, one could not but regret that it was not followed up by some of the succeeding movements, in preference to a couple of pretty, but too trifling, pieces of his own composition.

Summary of Country News.

[Under this heading we publish news obtained from occasional correspondents or local papers. We cannot hold ourselves responsible for the opinions expressed therein.]

BIRMINGHAM.—The Edgbaston Amateur Musical Union held their 12th concert at the Masonic Hall, on the [illegible] ult. The band consisted of forty-six instrumentalists, and the direction of the whole was in the hands of Mr. C. J. Duchemin, the society's honorary conductor. The principal works on the programme were:—Overture, Fidelio; La Part du Diable; La Dame Blanche; Taubert's Liebesliedchen for Orchestra; and Sterndale Bennett's Pianoforte Sonata, "The Maid of Orleans." The performance was most creditable to all who took part in it.

BUXTON.—On the end of last month the Buxton Improvements Company gave the opening concert of the season, under the direction of Mr. Julian Adams. Amongst the more important works performed on this occasion were the introduction to the third act of Wagner's *Lohengrin* and the "Marche Hongroise" by Berlioz.

DUBLIN.—Sir Robert Stewart has just concluded a series of most interesting lectures on "Music." Our limited space will not admit of our speaking this time of more than the sixth and last, read on Saturday, 27th of April. That the interest had not diminished was made evident by the crowds of well-dressed people who for an hour or more waited patiently for the doors to be opened. Within the hall the dais was hung round with engraved portraits of Bach, Mendelssohn, Chopin, Mozart, Purcell, Lully, Stanley, Samuel Wesley, Queen Elizabeth, Mary Queen of Scots, Marie Antoinette, Rev. W. Mason, of York, Mrs. Anastasia Robinson, Mrs. Billington, Princess Czartoryski, and others associated with keyed instruments. Large diagrams of the lyre, psaltery, dulcimer, spinet, virginal, and clavichord were suspended on either side. There was a small band of amateur instrumentalists, led by Herr [illegible], who executed the accompaniments to Mendelssohn's piano concerto in G minor (Op. 25). The lecture was further illustrated by the performance of two of Chopin's pieces—the "Etude" in A minor (played from memory by Miss A. Wayland) as an example of his vigorous style when studying under Professor Jos. Elsner, at Warsaw, in 1830; and the "Berceuse" in D flat (played by Miss M. Jones), produced in Paris ten years later, when the composer was suffering from the disease which ultimately destroyed him. Shortly after two o'clock Sir R. Stewart said:—They had traced the history of keyed instruments from yonder representation of the lyre and dulcimer of antiquity, through the spinet and harpsichord, until the subject culminated in the modern pianoforte. Indeed, they would need a musical Darwin to trace the "origin of species" from the lyre and the three-cornered harp to the noble Erard grand of which an example stood before them to-day. The domain of expression had been vastly increased by the adoption of the damper pedal, which, alluded to by Steibelt (1755-1823), in his Op. 35, as a novel invention, had, in fact, changed the whole style of pianoforte playing. The earlier sonatas of Haydn partook of the tinkling school, but Beethoven soon began to develop novelties. In his first sonata in F minor, dedicated to Haydn, there were rapid alternating chords of *forte* and *piano*, and in a passage in A flat in one of the "Bagatelles" examples of new damper pedal effects occurred. (The lecturer here played both these passages.) The whole method of Thalberg was directly traceable to the damper pedal, as were those pieces for left hand alone with which Dreyschock, Rudolf Willmers, and others, had enriched the piano *répertoire*. He (Sir R. Stewart) would refer to a further example of a damper pedal effect—a very charming one too, in "An [illegible]" of the late lamented W. V. Wallace, an Irishman, and a famous pianist, born in Waterford. (The passage alluded to was played, and consisted of a tenor cantabile, accompanied softly with arpeggioed treble chords.) The style of his truly great artist, Frederic Chopin, was similarly modelled, and was rich in pedal effects drawn by the composer from Pleyel's pianos—instruments whose shallow touch and veiled sonorousness had always an especial charm for the great Polish musician. (Here, by way of comparison of the two manners—the vigorous and dreamy styles of Chopin—a "Study in A minor" and the "Berceuse" were played.) The compass of keyed instruments had been various; the early clavichord and virginal had about three octaves each. Bach's instruments four octaves from violoncello C to the bass; yet, although most of forty-eight preludes and fugues were contained within these limits, the 4th fugue (of which the subject resembled Handel's "And with His stripes we are healed") descended to the bass A below. These limits for keyed instruments were, however, somewhat arbitrary. In some of Bach's organ works notes were found which he (Sir R. Stewart) had never met with in any organ either in England or abroad. Thus, in the G major fantasia, the pedals descended to the low B natural, and a variation on "In dulci jubilo" was written up to the high F sharp, to which no Bach's day no pedal board extended. In pianofortes, the five upper semitones from F to C, added at the suggestion of Francis Pasorme by Messrs. Broadwood, about 1791, were first used at a concert at the Rotundo in Dublin. Constantine, Ferdinand, and Francis Pasorme were all favourite performers in those days. The Weber harpsichord (1784), exhibited at a former lecture, had but five octaves and two notes, F below to G above; yet the Shudi harpsichord of Sir F. Ouseley, dating 1771, had reached the low C. Harpsichords continued to be made in England until about 1798, although the pianoforte had then existed twenty years. The performance of Schroeter (in 1767) seems to have first brought the piano into general favour and made the harpsichord give way. The piano was introduced upon the stage in London as a newly invented instrument in 1767 by Dibdin, and in Dublin by Michael Arne in 1777. It had been customary then to introduce keyed instruments into the theatrical orchestra. A picture of the performance at Versailles in honour of the marriage of Louis XVI. and Marie Antoinette shows this—the harpsichord having the lid raised. Mozart did likewise at Milan in 1770, and even as late as 1826 Weber "presided at the pianoforte" when *Oberon* was produced at Covent Garden, although, as that opera had no recitatives (being only a drama with songs), it is not very clear for what the instrument had been introduced. Some allusion having been made to the progress of the piano in Dublin with Pasorme and Michael Arne, he (Sir R. Stewart) would refer to one well-known Irish artist, Wm. Southwell, who had rendered great services to the manufacture of the instrument, having improved the dampers, extended the compass, and invented the "upright," then termed a "cabinet piano." The upright instrument had altogether superseded the square piano in these islands, and even to some extent the grand. The "Irish damper," as invented by William Southwell, was also famous. His patents date 1794, 1798, also 1807, 1811, and 1821. It is interesting for Dublin people to recall those days. There were many makers of keyed instruments in this city, although it was but a small one at the time. Now, with all our increased wealth and size, there is not one. We find Ferdinand Weber, harpsichord maker, 13, Marlborough Street (1784); Wm. Southwell, 26, Fleet Street (1785). Southwell's house appears in Marlborough Street, Duke Street, and Abbey Street, until about forty years ago. There were Edmund Lee, harpsichord maker, 2, Dame Street (1787); Robert Woffington, 9, William Street (1788) and until forty years ago; Alex., Jos., and Daniel Macdonnell, harpsichord and piano makers, Church Lane and Fleet Street, 1795, and for many years after; Jacob Pembrook (1793); David Scheemy, Townsend Street (1799); Thomas Kenny, Mercer Street (1798); Wm. Cooke, Summerhill (1799). The lecturer could himself recollect Morland, a manufacturer whose workshops were in Marlborough Street, but the trade must have been languishing, for in 1821, when King George IV. visited Dublin, it was openly stated that Morland did not make ten pianos per annum, whereas last year in London alone Mr. Brinsmead sent down ten per week, at each make, and a prodigious aggregate of 100,000 per annum. Herr Pauer's estimate in 1851 was, however, but 23,000. Nevertheless these figures represent in any case a thriving industry. Sir R. Stewart now entered into some interesting details with respect to the enormous strain exerted by the strings of a full grand piano—a strain estimated by that eminent expert, Mr. A. J. Hipkins, of Broadwood's, at 15 tons. Much of this strain was attributable to the thick and highly tensioned modern English wire now employed, the longest bass string in the old grands only equalling the shortest treble string in the modern one. This wire could bear a pull equal to [illegible], while the old wire would only stand a strain of [illegible]. One great difficulty in grand pianos was in what manner to enable the instrument to be braced, and yet to leave room for the deep gap extending across the entire instrument where the hammers passed through. In the cottage piano this difficulty did not exist, the strings being struck by the hammers upon their upper surface. Hence arose the simplicity and cheapness of this form of piano, there being no solution of continuity to be provided for. The American pianoforte makers, represented by two famous houses, Chickering and Steinway, had directed their efforts to abolish the solid bars and bracing of timber which marked European grands; they were so open below the sound board, that one could touch that portion of the instrument by passing the hand under the belly of the piano. The necessary solidity in the string frame, and its power of resisting the pull to which reference had been made, was obtained in the United States by casting a sort of harp-shaped frame, in one solid piece of metal, in which the strings were made fast. At the first three lectures of the present course one of these Steinway instruments had been used. It was of admirable quality and [illegible] touch; but although the American pianos were said to be very powerful, he (Sir R. Stewart) did not consider them exceptionally so. At the New York Exposition of 1853 the first prize was awarded to Erard in the most brilliant manner by the American judges themselves, with, however, the reservation that the American instruments were better suited for their [illegible] and the alternations of high and low temperature than our European grand pianos. Sir R. Stewart said the American instruments were also remarkable for an ingenious arrangement, by which increased length was secured for some of the bass strings by running them diagonally under the rest; for a method of causing the hammers to strike the strings either closely or at a distance; also for various adjustments of the strings over the bridge-pins, and for some novel inventions, such as the "Dolce campana attachment" (a sweet bell tone). The lecturer referred to [illegible] pianos, of which the "Ocular Harpsichord," of the Jesuit Louis Castel, in 1725, was the earliest example. More modern reference to this subject had been made by Messrs. Jameson, Gardiner of Leicester, [illegible], and recently by Mr. George F. Allen, an Irish musician from Armagh. He (Sir R. Stewart) also spoke of "Sostenente" pianos, designed to remedy one chief drawback in the instrument, the impossibility of prolonging the tone after the key had been struck. Of these devices that of the Rev. Wm. Mason (1765) was among the earliest; those of Adam Walker and of [illegible] came later. The latter [illegible] had been [illegible] many years ago in the house of Mrs. Howard, in Merrion Square, Dublin. There had been many "Sostenente" inventions. Keyed instruments had been also made to act on plates of glass. Of this sort was the "Harmonica," so admired by Benjamin Franklin. Probably we were now upon the eve of a discovery in keyed instruments which would revolutionise this department of the art. He (Sir R. Stewart) alluded to the very astonishing results recently attained by Mr. Baillie Hamilton in connection with the strings and harmonium reeds. To most persons, the keyboard in ordinary use, with its seven white and five black notes, was so familiar that it never occurred to them that more

sounds than twelve in an octave could be sought for. One of the first, and perhaps, the most familiar example of an effort to obtain a juster intonation, was the well-known division of the semitones in the organ of the Temple Church, London, where the sharps of a sharp were divided and a portion tuned for a flat and a flat. As the arrangement of the keyboard he (Sir R. Stewart) believed now no longer existed in the Temple organ, it might interest them to examine the adjoining large diagram, drawn by a young lady for the present lectures, and showing a portion of the Temple keyboard. A piano by Hawkes (1808) had seventeen sounds in the octave, one by Loeschmann (1809) and twenty-four. Mr. Liston (18[illegible]) and Colonel P. Thompson (1829) had also been distinguished by their efforts to obtain a juster intonation, and to abolish the usual tempered scale on keyed instruments, but after all, custom was so powerful that it was not likely these complicated keyboards would ever become general, although in the use of coloured keys, and keyboards furnished with quarrels, digitals, buttons, and finals, uncommon ingenuity had been shown by the inventors. Among subjects closely connected with pianoforte touch was a consideration of the various mechanical appliances which had been invented in order to promote independence of finger. In harpsichord playing but a beyond distinctness and accuracy was sought for, but the innumerable niceties of treatment of which the hammer instrument was susceptible called for a corresponding increase of power and variety of touch. This question had early engaged the attention of the musical world. In Bohemia, about the year 1760, a sort of frame had been used to prevent the pupils' hands being unduly elevated. Dr. Forkel, of Göttingen, the biographer of J. S. Bach, had attached weights to the players' wrists for a similar purpose. The Chiroplast of M. Logier, which had been first produced in Dublin about the year 1816, was familiar to many of those who were present. A portion of it had been subsequently made use of as the "guide-main" of Kalkbrenner. The late Robert Schumann had by his indiscreet employment of some mechanism of this sort, so injured his hand as for ever to debar him from playing in public. The Dactylion of Henri Herz, produced in Paris about 1835, consisted of a set of rings, one for each finger, suspended over the keys from springs, after the manner of a fishing rod. The practice of 1,000 exercises sold along with the Dactylion was further recommended. This machine had been satirised by the lively Parisians, who represented mice jumping through the rings. The Chirogymnast, which was vigorously puffed about 1840, consisted of a small frame some 2 feet by 18 inches, on which were arranged various pieces of mechanism to develop power of stroke, independence of action. He (Sir R. Stewart) had purchased at Pleyel's, in Paris, one of the most usual mechanical aids, called the "Piano Muet." This dumb piano had been referred to in an amusing article from the *Leipzig Signale* as "an instrument for which it is to be lamented that so little has been composed." Schumann had said of such things, "Try them, so as to see how little they avail, for you cannot learn speech from the dumb." Clementi, Hummel, Moscheles, Czerny, and other artists generally disapproved of such mechanical aids, the employment of which might, however, in special instances be attended with decided advantage. In treating the last section of his subject—the combination of the pianoforte with other instruments—Sir R. Stewart referred to Hector Berlioz's proposed employment of the upper octaves of the pianoforte as a novel quality of orchestral tone. To this, however, there was a serious objection in the cumbrous nature of the pianoforte, even one grand piano making serious calls upon the limited space in an orchestra platform. Hence Berlioz only proposed to make the instrument accessory. It had, however, been long before elevated to the rank of a principal in the noble concertos of Beethoven, Mozart, Weber, Schumann, Mendelssohn, and Sterndale Bennett; and although Hoffmann, when he wrote of piano concertos, had called these works "symphonies with piano obligato," they really formed a most interesting contribution to the music for keyed instruments. Sir R. Stewart said the present lecture would be terminated by a performance of Mendelssohn's finest work of this class, written at Bingen on the Rhine, in 1837. The concerto displayed much of the influence of J. S. Bach in the recitative passages for piano solo with which it began. Further on, the treatment of the instrument showed a perfect mastery of the Thalberg manner in passage writing; the slow movement (perhaps the gem of the work) was Mozartian in form and beauty, and the finale, a *scherzo* in D major, was from first to last a perfect torrent of exultation. The lecturer having previously explained and illustrated the salient points of this fine composition, the concerto followed, a small orchestra, led by Herr Carl Beyton, accompanying it. The pianoforte part was played with much *aplomb* by Miss Adeline Wheeler, a student of the Irish Academy of Music, and a mere child.

Edinburgh.—The Amateur Orchestral Society, at its concert on the 9th ult., did not come up to its usual mark, the playing of Mendelssohn's "Reformation" symphony showing some want of practice. Bargiel's "Prometheus" and V. Lachner's "Turandot" overtures went better, and the oboe obbligato in Taubert's "Liebeslied" deserves a word of praise. Two debutants, Miss Heathorn (piano) and Mr. F. M. Wallace (violin), showed themselves to be possessed of very good *technique*. The former gave the largo and allegro of Beethoven's third "Concerto" with excellent taste, Mr. Wallace choosing a showy "Fantasia Caprice" of Vieuxtemps. Fräulein Clara Schubert sang "Komm du schlanker Bursch," from the *Freischütz*, "Mädchen's Klage" and "Die Post," being especially successful in the songs of her namesake. An amateur with a fine bass voice chose two compositions of rather light calibre.—The School of Arts Musical Association gave an excellent concert on the 13th, orchestra and chorus (consisting of 120 practised singers). The most enjoyable number in the programme was Gade's beautiful cantata, "The Soul's Aspiration," which was well sung, the solo quartett being especially good. Gade's "Spring's Message," Haydn's G major (military) symphony, and two overtures, were also very well rendered. The conductor, Herr Schweizer, contributed three most enjoyable numbers from Ferd. David's "Bunte Reihe," as transcribed by Liszt. A lady amateur, gifted with a beautiful soprano voice, gave an exquisite rendering of Gounod's "Ave Maria," a bass sang Schumann's "Two Grenadiers" in good style, and a tenor a charming song composed by Herr Schweizer.

Lausanne, Switzerland.—On the 29th of March an interesting concert was given at the Casino Theatre of Lausanne by the Kister family, at which Gustav Kister's fine song, "The Wandering Harper," was sung by M. Nabel. The programme also included Mozart's G minor 5th quartett, Beethoven's sonata pathétique, a prelude and fugue of Bach, one of Mendelssohn's Lieder ohne Worte (capitally performed by Miss Kister), Spohr's barcarole, and Raff's cavatina. The two latter were so well played on the violin by Master Kister that he was recalled after each piece.

Leeds.—A military concert was given at the Town Hall on April 5th, in aid of the Soldiers' Institute, Portsmouth. The band of the Queen's Bays performed several selections in excellent style, among them the andante from Haydn's Surprise symphony.

Liverpool.—The fifth and last of a series of concerts, in aid of a fund for the erection of an organ in the new Masonic Hall, took place on 31st March, in the banqueting-room of the building. The proceedings were under the direction of Brother Armstrong, and among those who entered into the performance of the excellent programme were Mme. Billinie Porter, Miss F. Armstrong, Mr. Bean, Mr. W. H. Armstrong, Mr. Billinie Porter, Brothers Harrison, Old, Loveday, F. Haworth, and Duncanson. The concert was a great success.

Machynlleth.—The most successful concert that has probably been given at Machynlleth took place on Wednesday evening under the conductorship of Professor Parry, of the University College of Wales. The choir, numbering no less than 250 voices, was composed of the members of the Machynlleth United Choral Society, who were assisted by several musical students from the University College. Several of Professor Parry's compositions were performed.

Manchester.—On Good Friday "The Passion, or the Seven Last Words of Our Saviour from the Cross," better known, perhaps, as Haydn's Passion Music, was performed in the Manchester Cathedral by Dr. Bridge, the organist, and an augmented choir. The words were adapted from Holy Scripture by the Rev. H. Clementi-Smith, M.A., the Precentor and Minor Canon of the Cathedral. There was an immense congregation; the singing was excellent.

Middlesbrough.—On the 1st ult. Mr. W. S. Bambridge, Mus. B., assisted by Mr. J. S. Liddle and Mr. W. H. Aylward, gave two pianoforte recitals at the Town Hall, of which the local papers speak in glowing terms.

Norwich.—The second Invitation Concert of this year's season of the Norfolk and Norwich Musical Union took place on Wednesday, April 14th, in St. Andrew's Hall, when the performances were honoured by the special patronage and presence of H.R.H. the Duke of Connaught. The first part of the programme was devoted exclusively to the performance of Mr. Frederick H. Cowen's cantata, "The Rose Maiden," the principal parts of the work being supplied by Miss Bessie Hall, Miss Cuse, Mr. H. J. Minns, and Mr. W. H. Smith. Parts of Dr. Bunnett's unfinished legendary cantata of "Lora" were performed, and if we may judge of the entire work from the music and the words of the pieces performed last night, we should unhesitatingly say that the cantata will be one of real interest, and worthy of more than a local reputation. The pieces were a trio, "Oh ask me if the room here," sung by Miss Hall, Miss Cuse, and Mr. Minns, and which was encored, and a chorus, "The dawning of the day."

Parsonstown, King's Co., Ireland.—A choral society has recently been formed here, and the services of Mr. Matthew Arnold engaged as conductor.

Reading Choral Society.—The members of this Society, under the able conductorship of Mr. John Old, made their *début* before the public on the 7th of April at the Town Hall. The concert opened with the overture from Auber's *Fra Diavolo*, which was very well played by a band of more than twenty instrumentalists. They also played in excellent style the overture to Herold's *Zampa*. The second piece was the madrigal, "Soldiers brave and gallant be," by Gastoldi, which was sung without accompaniment and met with considerable applause, as did also "Maiden Fair," by the same writer. The solo and chorus "Haste thee Nymph" (Handel), the solo being taken by Mr. Hunt, of the Chapel Royal, Windsor; "The Gipsy Tent," by Cook, and the beautiful Market Chorus from Auber's *Masaniello*, were also effectively rendered. Mr. Old's dramatic chorus, "The Bards," was one of the features of the concert. It is a capital piece of descriptive writing, was finely delivered, and so delighted the audience that they paid the composer the compliment of re-demanding it. Mme. Goodhead was the principal vocalist.

St. Andrews, Fife.—On the 25th of March the St. Andrew's Amateur Choral Society performed, at the Town Hall, Barnett's "Ancient Mariner," with great success.

Shrewsbury.—Mr. J. B. Boucher, in no spirit of classical exclusiveness, but with the intention of giving the inhabitants of Shrewsbury the opportunity of becoming acquainted with the finest works of the great masters, has inaugurated and carried to a successful termination a series of Classical Chamber Concerts during the past winter. Some eighteen or twenty stringed and piano quartetts and trios of the first importance have been presented, including works by Beethoven, Mozart, Haydn, Hummel, Spohr, Schubert, Weber, and Gade. Various other pieces of more or less importance have also been played during the course. Nor has vocalism been altogether neglected, the London Monday Popular Concerts having been evidently taken as the pattern of the Shrewsbury Classical Concerts. We perceive it is to be Mr. J. B. Boucher's intention to renew the experiment next winter.

Torquay.—The Misses Hicks' Annual Concert.—These youthful Western favourites gave their annual concert of vocal and instrumental music in the large Bath Saloon, on Monday, April 5th, a great number of the *élite* of the residents and visitors being present, the Baroness Burdett-Coutts and party occupying many seats. The programme consisted of overtures *In a off F* [illegible] *Freischütz*, and vocal works by Barbieri, Sterndale Bennett, Pinsuti, and others. The overtures, which were beautifully played, were arranged for two pianofortes (eight hands), harmonium, violin, and violoncello, and the instruments employed were *two Beethoven grand pianofortes*, *a large harmonium*, a fine "Strad" violin, and a violoncello. The performers were the Misses Hicks (pianos and harmonium), Mr. Hine

(violin) and Mr Hicks (violoncello). In some passages these magnificent instruments were reduced to great delicacy, but the *fortes* were brought out with a power and weight equal to a moderately strong orchestra. Miss Hicks' excellent rendering of Arditi's song-waltz "Ileo" won her a perfect shower of applause. Miss K. Hicks sang Proch's "Air with Variations," and seemed to deal with its difficulties with less effort than is often put forth, even by singers of great standing. On being loudly encored, she substituted Bishop's "Bid me discourse" in a charming manner. The young contralto, Miss Gertrude Hicks, sang "Auld Robin Gray" in a touching manner, finely accompanied by her father on the violoncello. She was encored as usual. Berlioz's pretty duet, "Les Bréslliennes," and Pinsuti's charming trio, "La Siciliana," were both sung with great taste. But the crowning charm lay in the *unaccompanied vocal quartette*. Sir Sterndale Bennett's "Come, live with me" was encored, while Mr F. H. Cowen's beautiful quartett, "Lady-bird, fly away home," was a success rarely witnessed.

Musical Notes.

MUSIC COPYRIGHTS.—The sale of music, plates, and copyrights of Messrs. Cramer and Co., the eminent publishers of Regent Street, which has just taken place under the direction of Messrs. Puttick and Simpson, included many popular compositions. We append a few of the more important lots, together with the prices:—Lot 103, Cooper's "Introduction to the Organ," £434 (A. Mills); 121, Sullivan's "Light of the World," £292 (Ditto); 170, Blumenthal's "When we are parted," £87 (Metzler); 279, Lillo's "La Desolazione," £43 (Lamborn Cock); 320, Glover's "Soft fell the dews," £36 (Jeffries); 476, H.R.H. the Duke of Edinburgh's "Galatea Waltz," £40 (Metzler); 485, Godfrey's "Wind-up Galop," £37 (Ashdown & Parry); 496, Jullien's "English Quadrilles," £30 (Hutchings & Romer); 565, Barnett's "Mountain Sylph," £112 10s. (E. C. Boosey); 569, Sir John Goss's "Harmony and Thorough Base," £450 (A. Mills); 570, Macfarren's "Harmony," £159 10s. (Ditto); 572, Richter's "Harmony and Counterpoint," £333 (Ditto); 671, Levey's "Baby Mine," £33 (Ashdown & Parry); 772 to 775, Cramer's "Chamber Trios for Female Voices," £0 240 (Lamborn Cock); 832, John Thomas's "Songs of Wales," £245 (Mills); 833, twelve Welsh melodies, £250 (Purday); 955, Parnum's "Nameless," £60 (Scrutton); 974, Pinsuti's "Morning Smiled," £37 10s. (Ditto); 1,049, Smart's "Beside the old corn mill," £40 (J. Williams); 1,059, Smith (Alice Mary), "West Wind," £40 (Ditto); 1,076, Sullivan's "O ma Charmante," £525 (Mills); 1,079, Ditto, "Guinevere," £303 (Ashdown & Parry); 1,080, Ditto, "Sailor's Grave," £97 (Ditto); 1,081, "Little Maid of Arcadee," £288 (Ditto); 1,083, Ditto, "The Young Mother," £105 (Metzler); 1,084, Ditto, "There sits a bird," £100 (J. Williams); 1,108, Cramer's "Vocal Gems," £2,480 (Metzler); 1,229, Rendano's "Chant du Paysan," £280 (Ashdown & Parry); 1,570, McLeod's "Scotland yet," £49 10s. (Blockley); 1,626, Henry Leslie's arrangement of "The Lass of Richmond Hill," £87 (Hutchings & Romer). Total £13,000.

THE programme of an interesting concert, held at the Westbourne Hall, Westbourne Grove, on 28th ult., has been forwarded to us. The most striking part of it is a quartett in F minor, by Louis Lee (the piano part played by the composer's brother Maurice). This quartett, which Spohr and Berlioz thought worthy of praise, deserves the attention of those who give concerts of chamber music.

ON the 27th ult. Ant. Rubinstein's opera, *Die Maccabäer*, was performed at the Berlin opera house with great success. Rubinstein himself was present, and was called for.

THE musical world has lost another of its celebrities. Mr. Joseph Williams, the eminent clarionetist, and one of the directors of the Philharmonic Society, expired a few days ago at his residence in South Belgravia, in his 80th year.

WE have also to report the death of the celebrated violinist Ferdinand Laub.

ORGAN APPOINTMENT.—Mr. Richard Lemaire, who has acted as organist and choirmaster of Christ Church, Erith, since its consecration, has been nominated organist and choirmaster of Christ Church, Clapham.

MR. FRANCIS E. GLADSTONE gave an organ recital at the Bow and Bromley Institute on the 24th ult. He played Bach's fugue in A minor, which had a very decided encore, in response to which he gave the St. Ann's fugue. Besides works of Mendelssohn, Guilmant, Smart, and Batiste, he also performed "two short melodies" of his own, which were very well received.

A SPECIAL organ recital at St. James's, Westmoreland Street, Marylebone, is announced by the Rev. F. Scotson Clark for May 11th, from 4 till 5 o'clock in the afternoon.

MR. RIPLEY PRENTICE announces his pianoforte recital to take place at St. George's Hall, on Wednesday next, at three o'clock, when he will be assisted by Herr Straus and Miss Georgina Maudsley.

TO CORRESPONDENTS.

TANNHÄUSER.—A translation of Wagner's own explanatory programme of the overture to *Tannhäuser* appeared in THE MONTHLY MUSICAL RECORD for June, 1873.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. AUGENER & CO., *86, Newgate Street.*

The number of the MUSICAL RECORD *has now reached 5,000 per Month. This can be verified at Messrs.* CASSELL, PETTER & GALPIN'S, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

"THE MONTHLY MUSICAL RECORD."

The Scale of Charges for Advertisements is as follows:—

PER PAGE	£5	0	0
HALF PAGE	2	16	0
QUARTER PAGE	1	10	0
QUARTER COLUMN	0	16	0
ONE-EIGHTH COLUMN	0	10	0

Four lines or less, 3s. Ninepence a line (of ten words) afterwards.

THEORETICAL AND HISTORICAL WORKS,
Published by AUGENER & CO.

		s.	d.
BECKER, JULIUS. A concise Treatise on Harmony, Accompaniment, and Composition	net	2	0
CHORLEY. Handel Studies:—			
No. 1. Biographical Notice and "The Messiah"	net	1	0
2. "Dettingen Te Deum," and "Israel in Egypt"	net	2	0
CUSINS, W. G. Handel's "Messiah." An Examination of the Original and of some Contemporary MSS.	net	2	0
DANNREUTHER, E. Richard Wagner, his Tendencies and Theories	net	2	0
HANDEL RECEIVING THE LAUREL FROM APOLLO. A Poem by an Unknown Author, 1724		0	6
HANDEL'S PEDIGREE. Drawn up from Authentic Documents by F. Chrysander	net	1	6
HIEBUSCH, DR. Hints to Performers on Musical Instruments played by the Touch of the Hand. For the use of Teachers and Students of Music	net	1	0
LOBE, J. C. Catechism of Music	net	1	6
—— Catechism of Composition	net	2	0
PAUER, E. Critical and Analytical Remarks to Three Historical Performances of Pianoforte Music, in strictly Chronological Order:—			
Book I.—Containing—Scarlatti, Two Studies. S. Bach, Suite Anglaise. Mozart, Fantasia and Fugue. Beethoven, Sonata in A minor, Op. 90. Hummel, Rondo Brillant, Op. 109. Schubert, Impromptu, Op. 142. Mendelssohn, Variations Sérieuses, Op. 54. Heller, Dans les Bois, and Tarantelle in A minor	net	2	6
Book II.—Couperin, La Favorite, Chaconne, La tendre Nanette. Rameau, Les Niais de Sologne. Handel, Suite No. 6. Clementi, Sonata in G major, Op. 40, No. 1. Beethoven, Fantasia, Op. 77. Weber, "Vien' quà dorina bella," Variations. Field, Nocturne in A major, and Midnight Rondo. Chopin, Berceuse and Scherzo in B flat minor. Thalberg, Barcarolle in A minor	net	2	6
Book III.—S. Bach, Chromatic Fantasia and Fugue in D minor. E. Bach, Sonata in A major. Dussek, La Consolation. Beethoven, Sonata in C major, Op. 53. Schumann, Fantasia. Sterndale Bennett, Three Musical Sketches. Liszt, Rhapsodie Hongroise	net	2	6

A word of acknowledgment is due to the accuracy of all the composers whose works are brought forward ... by Herr Pauer in his programmes; ... not only marked by considerable research, but by great critical acumen."—*The Times*, May 12th, 1874.

		s.	d.
SCHUBERTH, J. Kleines musikalisches Conversations-Lexikon für Tonkünstler und Musikfreunde	net	6	0
SCHUMANN, R. Advice to Young Musicians (from Schumann's Album of 43 Original Pieces, edited by E. Pauer)	net	0	6

LONDON: AUGENER & Co., 86, Newgate Street; 81, Regent Street, and Foubert's Place.

The Monthly Musical Record,
JUNE 1, 1875.

JOACHIM RAFF'S SYMPHONY, "IM WALDE"

(No. 3, IN F MAJOR, OP 153.)

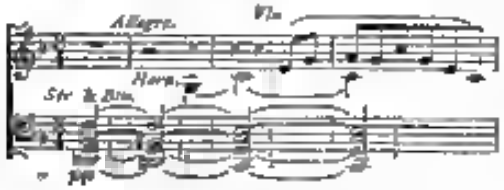
LEIPZIG FR. KISTNER

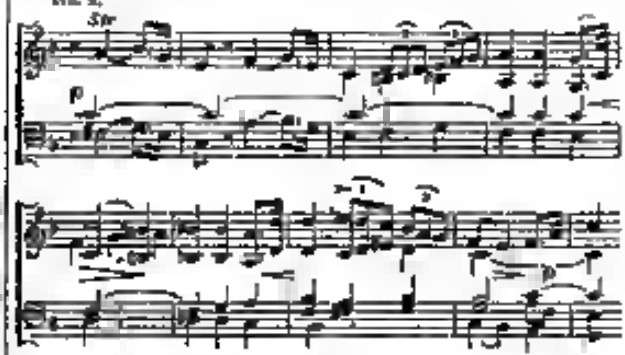
By C A Harry, M A

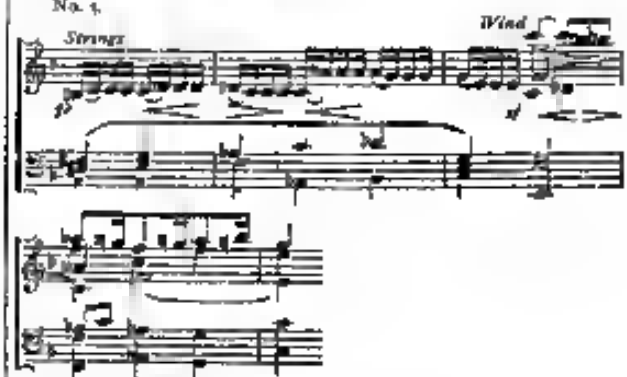
With Raff's 3rd Symphony we find ourselves again upon poetical ground. "Im Walde" (In the Forest) is divided into three parts The first is entitled "Am Tage Eindrueke ned Empfindungen" (In the Daytime Impressions and Feelings). The second, A, "In der Dämmerung Träumerei" (In the Twilight Dreaming), B, "Tanz der Dryaden" (Dance of Dryads) and the third, "Nachts Stilles Weben der Nacht im Walde—Eingang und Angang dee wilden Jagd mit Frau Holle (Hnide) nnd Wotan Anbruch des Tages" (By Night. The Living Stillness of Night in the Forest. Arrival and Departure of the Wild Hunt, with Frau Holle [Hnlda] and Wotan. Deybreak)

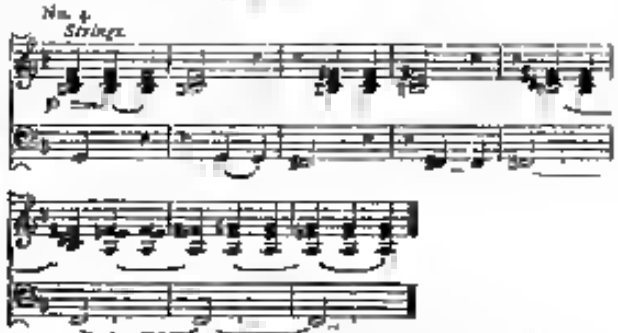
Of the many eminent composers, including Schumann, Sterndale Bennett, Stephen Heller, &c., who heve recorded their impressions of the woode there is prebably none who has approached his subject in a more poetical vein, with more seriousnese of purpose or with more completeness than Joachim Raff Though like Beethoven's "Pastoral" symphony the first two divisions of his work may properly enough be regarded "more as eo expression of feeling than of painting," the third comes more directly under the denomination of descriptive music The beeuty and natural treatment of the first two divisions will be self apparent to all, but the majority of English listeners will probably object to the introduction of the Wild Hunt in the air and Wotan and Frau Holle ee eubjecte with which they have no sympathy forgetting that the very opposite would be the case with Germans, who from their childhood have been familiarised with their country's legends. In explanation of thie introduction of a portrayal of the Wild Hunt, with Wotan and Frau Holle, it should be stated thet when, on the rise of Christianity, it was found impossible entirely to eradicate from men's minds e belief in the exietence of the old heathen deities, they were represented as agents of evil inhabiting the bowels of the earth. Thence, it was believed, they occasionally emerged Meeting with them or hearing the Wild Hunt in the air was regarded as a token of impending misfortune or of death. It is just such thoughts as these that a walk in the woods at night would conjure up to minds familiarised with such superstitious tales. Hence their embodiment in the third division of this symphony

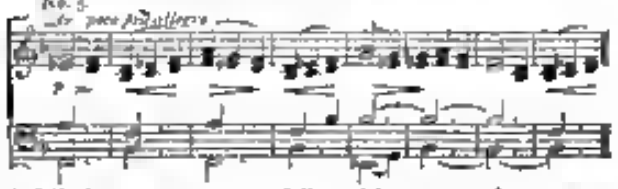
The first movement (*allegro*) commences as follows —

No. 1

So mysterious an opening seems like a declaration that our author has no intention of treating his subject in a commonplace and conventional manner, but with all the power of a genuine poet. We quote it especially on account of the analogy which it bears to the opening phrases of the two following movements. This is immediately followed by more preludial matter, in which the principal subjects (Nos. 2, 4, and 5) on which the movement is based are vaguely hinted at The "first subject" proper commences as follows —

No. 2.

To this succeede the following, of which important use is subsequently made —

No. 3.

After a half-close on G, we are brought, by the following remarkable modulation —

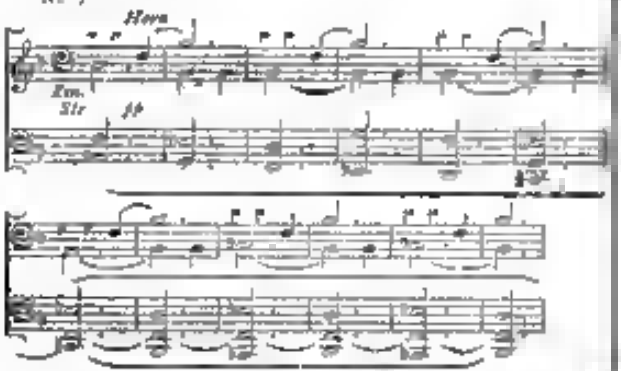
No. 4.

to the "second subject" which, instead of appearing, as usual, in C, and thus forming the "dominant" section of the movement, is presented to us in a flat —

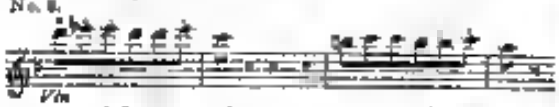
No. 5.

A full close in D minor is followed by a partial repetition of this theme, now assigned to two horns, and accompanied by the violins in quavers. Pendant to it the following new subject is announced by the heroine —

No. 2

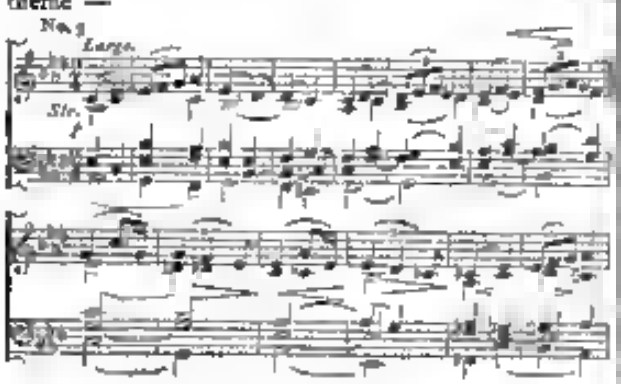
This grows into importance by extended treatment, and brings the first great section of the movement to a close in the key of B flat.

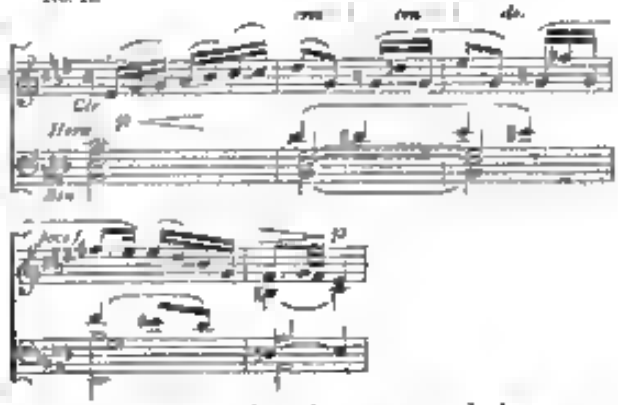
At the commencement of the "working out" or middle section so salient a use is made of the horn passage which appears in our first quotation, that we cannot refrain from reproducing it at length —

No. 7

A prominent feature of the elaboration of the ideas with which we have been made familiar is the frequent employment of a new phrase in conjunction with them —

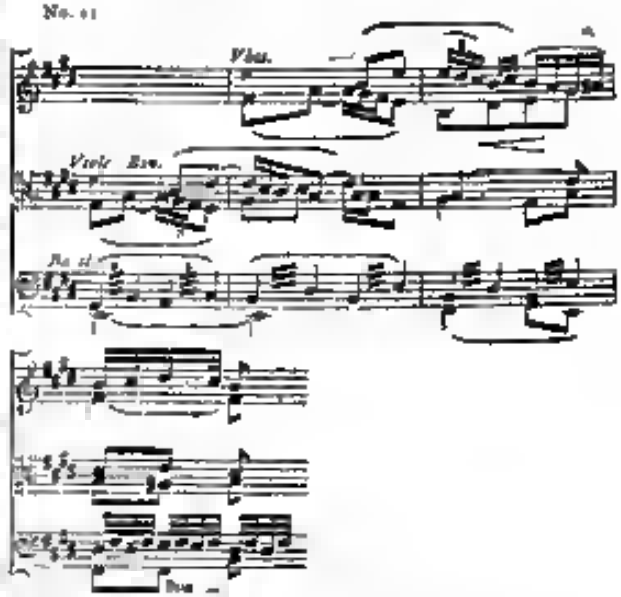
No. 8.

This, or modifications of it, appears in turn in the extreme as well as in the middle parts, and serves, at one time above and at another below, as an accompanying figure to portions of the "first subject" (No. 2) treated in succession. Thus brings us round to our "first subject" (No. 2) which is now heard in its entirety, and with much fuller orchestration than on its first occurrence. It is followed by the matter next quoted (No. 3), which comes to a half close on A; and, by a progression analogous to that which in the first instance led from G to B flat, we are brought to a recapitulation in C of the entire "second subject" (Nos. 4 and 5). Our sojourn in this tonality is both unusual and prolonged at this period of a symphonic movement, and it is not till we reach the coda based upon the "first subject" (Nos. 2 and 3) that we are fairly landed upon the key of F.

The second part of the work comprises a slow movement and a scherzo. The slow movement (*largo*) commences with preludial matter which leads to the principal theme —

No. 9

An episode commencing—

No. 10.

gives rise to a series of similar passages, which anon are followed by a repetition of the principal theme, to which a new interest is imparted by diversified instrumentation. The melody is here assigned to the first horn and violas, accompanied by the remaining three horns, with violins and violoncellos in triplets (*pizzicato*), with a new figure for the flute in sextuplets superimposed.

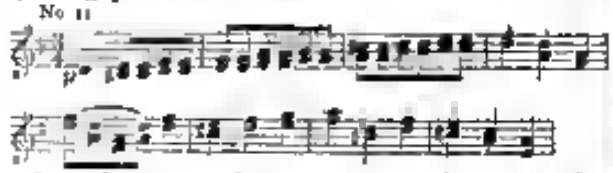
A change of key and of *tempo* now introduces a fresh feature of an imitative character :—

No. 11

This duly worked out, is followed by two presentations of the principal theme (No. 9). In the first the melody is supported by a single violoncello, with the second violins muted and playing in unison with it, it is accompanied by the chippings of the flutes and a fluttering figure for the violins also muted, of a somewhat similar character to that which Wagner has employed to represent the song of the birds in *Siegfried*. Its last appearance is almost identical with its first, except for the prolongation of

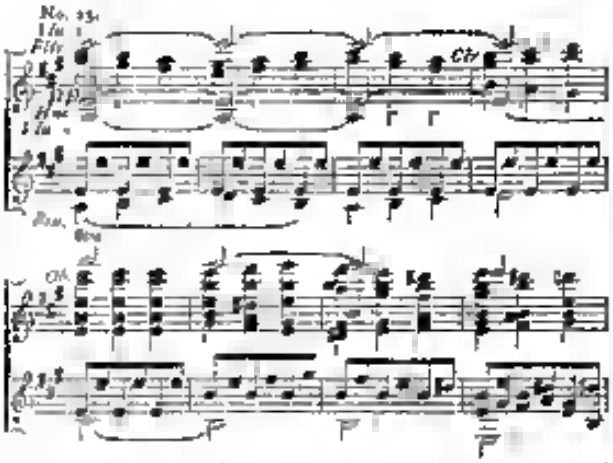
several phrases and the superposition of a counter-melody for the clarinet. A short coda, consisting of new matter but in good keeping with the foregoing, closes the movement.

The scherzo (*allegro assai*), after a short prelude, starts with the following lively theme for the flutes, supported by strings *pizzicato*—

No. 11



On each occasion of its repetition it ends in some other key than that in which it started—viz., in A minor, F and E. The trio (*poco meno mosso*), as it may be regarded, starts thus —

No. 12.

Its most noticeable figure is its orchestration, the general character of which will be clear from our quotation when we add that the violins are divided into four parts, and that the uppermost play in harmonics. A repetition of the principal subject of the scherzo (No. 12) brings us to a full close in D major, in which key the leading motive of the large (No. 9) sustained by the first violins and violoncellos is now introduced against a counter-subject for the flutes, which keep up the original motion of the scherzo in quavers. A certain unity of connection is thus gained for the two movements constituting the second part of the work, which, after a short coda, comes to a close in D major.

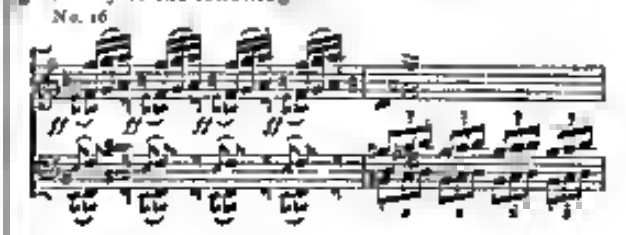
The third part (*allegro*), consisting of nearly one-half the entire work, starts with the following theme :—

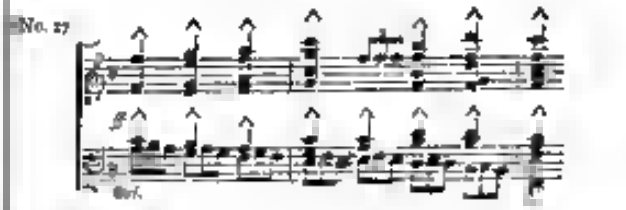
No. 13.

Its exposition by the violoncellos and double-basses, and its immediately following four repetitions, each more polyphonous and more fully scored than the preceding, may have been suggested by Beethoven's treatment, in the last instrumental movement, of the melody which forms so grand an element of the latter portion of the 9th Symphony. Following the author's "programme," we are to regard this portion of his work as suggestive, if not indeed as a representation in tones, of the "audible stillness of night." This "music of the spheres" is soon interrupted by the approach of the Wild Hunt, which is thus heralded —

No. 15

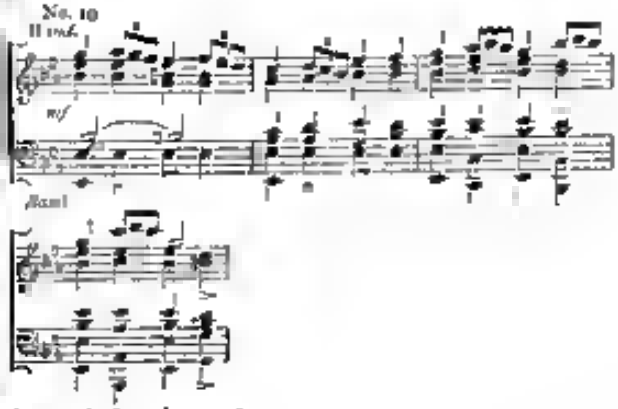
This figure, the trump like character of which is heightened by its ternary rhythm, after several repetitions on various degrees of the scale, but always with F for its pedal base, gives way to the following —

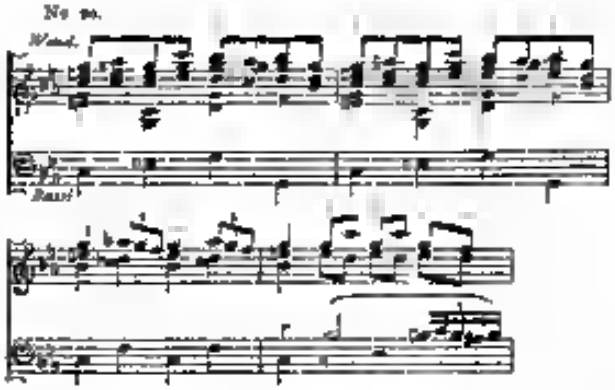
No. 16

As an offshoot of this, of which and its consequences talent was to made, we have, scored for strings and brass—

No. 17

After several sequences of yet another new figure played in six octaves by the whole of the strings and wood band, thinly supported by trumpets and horns —

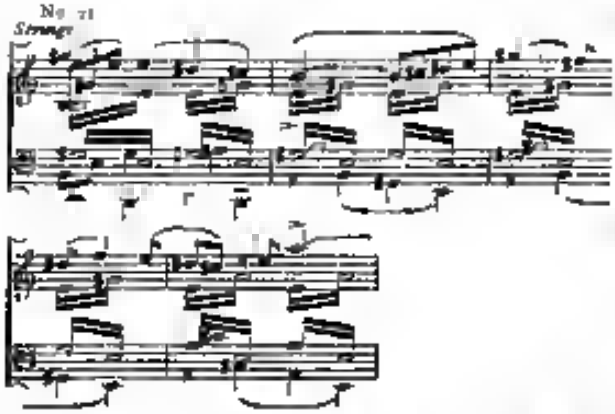
No. 18

we are brought to a half close on G, immediately followed by a new subject, not in C as might have been expected, but in E flat —

No. 19

As a relief to this we have—

No 20.

Another parenthetical theme in E, introduced by a remarkable modulation, calls for quotation:—

No 21



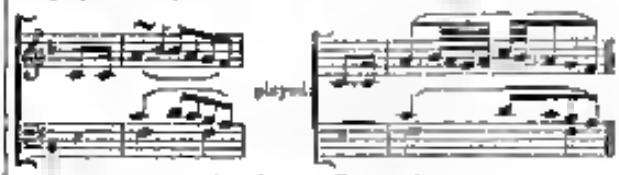
Anon follows a recurrence of the passage (No. 15 now in C). As at first it served to signalise the approach of the Wild Hunt, so now it seems typical of its departure for awhile. In this key it brings the first section of the movement to a close. The stillness of night again makes itself felt by the re-appearance of portions of the "first subject" (No 14), in combination with allusions to Nos. 18 and 19. But it is not for long that we are left to enjoy repose; indications of the return of the Wild Hunt soon manifest themselves. With the resumption of the first section, which commences with No 15, the introductory theme (No. 14) depicting the stillness of night, being here omitted the uproar grows in intensity and reaches its climax. The themes (Nos 19 and 21) are now, according to precedent, heard in the key of F. By degrees the tumult ceases, and with the resumption of the opening theme (No 14) now in D flat and differently treated, the stillness of night returns. Once more, after a happy modulation, it appears again in its original key of F, but in notes of double their original length. Finally the triple measure of the first movement is resumed, and with it the opening phrases of its "second subject" which now betoken the return of the dawning day.

THE EXECUTION OF THE ORNAMENTAL "TURN."

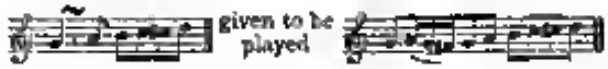
THE proper execution of the turn, or of the shake embellished also by the turn following it is of much importance to the delivery of music of an ornate kind. It is one of those *Kleinigkeiten* which, however when accompanied perhaps by notes of varied duration and rhythm, become troublesome to a performer, and cause an obstruction to the smooth rendering of a passage or phrase.

It is usual when the turn is placed between two notes of the same grade, that it should take the time of about a fourth of the first note, and then proceed to the next note, thus:—

When a different note follows, then it takes the time of *half* the length of the chief note:—

though in some passages it is better to hold the chief note longer, and so give the turn in shorter time, e.g.—

(Beethoven, Op. 2, 1)

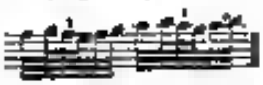
But when we come to *the turn after a dotted note* the *usual* way of giving this, and combining it with the following note, is similar to that shown in the notes to some of the volumes of the Corta Edition of the Classics:—



also

(Beeth., Op. 14, 1).

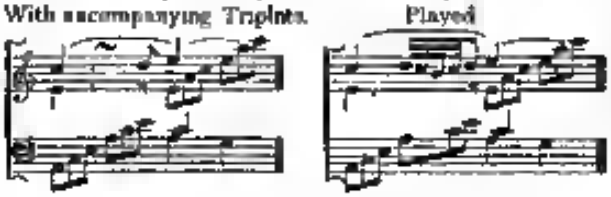
Notwithstanding this, I am of opinion that the note upon which the turn is made should only be heard again as part of this ornament, and that no note of the turn should be held longer than the rest, e.g.—

(Beeth., Op. 2, 1), and not—

The difference in effect is very perceptible, and I think that most players, after going through a few passages wherein embellishments of this kind occur, will be inclined to prefer my reading—in which the more lengthened chief note, followed by the quicker turn proceeding immediately to the half note, is given—to that in which a triplet is played between two equal notes. The former is more artistic and pleasing as it gives greater prominence to the chief tone

of the group whilst the latter when played gives a divided, halting expression to the phrase

best as

(Hummel, A min. Concerto)

With accompanying Triplets. Played

(Hummel, Sonata in C).

E. J. B.

THE OPERA: ITS GROWTH AND ITS DECAY.

UNDER the above heading an interesting and well-written article, by Mr E. Dannreuther, appeared in *Macmillan's Magazine* for May last. As was to be expected, and as we think should be, Opera is here regarded from a Wagnerian stand point. This does not, however, lessen the reliability of the facts advanced, though it may not be best pleasing to those who have habituated themselves to a love for Italian Opera, to hear them darling sentiments so unceremoniously spoken of. Mr Dannreuther has contrived to compress so much matter into so few pages, as to make a summary of his facts and remarks a by no means easy task. We can therefore only revert to a few of them, and this we do with the view of calling the attention of our readers to the paper itself, which we feel assured they will find a very readable and instructive one.

Opera, as we now have it, is just upon two centuries and a half old. It sprang from a mistaken attempt at resuscitating Greek music and the Greek drama. The artificiness of the music of the fourteenth and two following centuries which was almost exclusively confined to the services of the Church for any dramatic purpose on account of its polyphonous character, led the Italian literati of the later *renaissance* to the invention of a strongly accented *monody* which with its dramatic intensity and its charm at once extinguished the old style. The first Opera—properly so called (inasmuch as it contained all the elements of the modern Opera—recitatives, airs, ballet tunes—in an embryonic state)—was the *Eurydice* of Peri and Caccini, composed in 1600. About 1660 Opera found its way to France where in the hands of Lully and Rameau it "put on a French *accent*." In England as well as in Russia it has always been an exotic, though in both countries more or less fruitless essays have been made to naturalise it in the native tongue. In Germany the Italians and Frenchmen had it all to themselves up to the days of Mozart and Weber. From the first, Opera seems to have taken a wrong direction; instead of becoming, like a good play, a well proportioned organism with a poetical life of its own it became a mere conglomerate of isolated pieces of music, for the display of which the dramatic action was merely made to serve as a scaffolding. The musician's art sank to a mere business calling; it consisted in the facility of producing endless variations upon the same dull type of *aria*. The composer was the humble servant of his singers, and the librettist the very humble servant of the composer. "Dere is my music," said Handel drumming on the harpsichord, "dere is my music, sir; now you go make words to dat." Thus, instead of the poet constructing a play in accordance with the laws of his art, and the musician afterwards intensifying the passions and sentiments embodied, the matter was unfortunately reversed. Mr Dannreuther writes:

"From the first Opera to the last, there are two conflicting tendencies noticeable. On the one hand we see the high and somewhat vague aspirations of men of literary culture who wish to transform the Opera into a kind of ideal drama on the Greek model; this is to the main Wagner's side, also that of Gluck and his immediate successors, and in some measure, though quite unconsciously, also the side of Mozart, Beethoven, and Weber. On the other hand there is the frivolous leaning in the direction of vulgar theatrical amusement, wherein all imaginable artistic luxuries—music, dancing, acting, painting, costumes, fireworks, and what not—are muddled together so as to produce a few hours of unmeaning diversion. This is the side represented by Rossini, Meyerbeer, Verdi, Offenbach, and so on down the scale of operatic celebrities."

Space fails us to follow Mr Dannreuther in the pertinent remarks he makes on the efforts of the above-named composers. The conclusion he comes to is that "the Opera has ceased to live, and what we have now before us is the piteous spectacle of Monsieur Offenbach with his friends, dancing the *can-can* around its dead body!"

In another paper, to which we look forward with interest, he promises to pursue the history of its resuscitation.

PILGRIMAGE TO BEETHOVEN.

BY RICHARD WAGNER.

(Continued from p. 67.)

I was too deeply agitated to think of an immediate realisation of my project. I first of all inquired the where-abouts of Beethoven's residence, but only in order to be able to take up my quarters in his neighbourhood. Nearly opposite the house in which the master dwelt was one of a mine not beyond my slender resources. So thus I took a little room on the fifth storey, and then began to prepare for the greatest event of my life—a visit to Beethoven.

After I had reposed for a couple of days and fasted and prayed (never caring to cast a single glance on the splendours of Vienna) I took courage, quitted the inn, and stole obliquely across the street into the wondrous building. I was told that Herr Beethoven was not at home. That was just what I wanted, for it gave me more time to collect myself. As however, I got the same answer four times in succession, and latterly with an unpleasant accentuation, I made up my mind that that day a sinister fate was in the ascendant, and, much cast down, gave the matter up. As I was strolling back to the inn my Englishman saluted me from the first floor window with marked courtesy.

"Have you seen Beethoven?" he cried.

"Not yet, I have not been able to find him in," I replied, much taken aback at this fresh encounter. He met me on the stairs, and with striking friendliness of manner ushered me into his apartment. "Sir," he said, "I have seen you go over to Beethoven's house five times to-day. I have been a long while here and have established myself in this wretched place to be near Beethoven. Believe me, it is very hard to get an interview with Beethoven; the gentleman is a bit queer in his humours. At first I went six times in succession, and was always sent about my business. Now I get up very early, and sit from morning till night at the window to see when Beethoven goes out. The gentleman however, seems *never* to go out."

"And you think that Beethoven was at home to-day, and had himself denied?" I exclaimed, much startled.

"Of course; he does not want to have anything to do with either of us. And that always was for I did not come to see Vienna, but Beethoven."

This was a wretched bit of news for me. Nevertheless on the following day I again essayed my hap, but again in vain—the gates of heaven were shut against me.

The Englishman, who observed my fruitless attempt with most anxious attention from the window, had by this time become aware through inquiries that Beethoven did not inhabit that part of the house fronting the street. He was very much put out, but measureless persistent. On the other hand, my patience was soon exhausted, as was only reasonable considering the difference of our positions. A week had slipped away without my attaining my object, and the harvest of my *gulden* was not rich enough to allow of any longer stay in Vienna. But by hook I began to despair.

I took the landlord of the inn into my confidence, and told him what was the matter. He smiled, and promised to reveal the real mansion of my ill luck if I would swear not to betray him to the Englishman. With a recurrence of my former foreboding I gave the required oath. "Well, you see," said the honest host, "a great number of Englishmen come here to see and make the acquaintance of Herr von Beethoven. This however gives Herr von Beethoven a great deal of annoyance, and he is so beside himself at their importunity that he has made it impossible for any stranger to have to speak with him. He is a very out-of-the way gentleman, and one must excuse him. For my inn it is the best thing possible as it is generally crowded with Englishmen who, from the difficulty they find in getting a sight of Herr von Beethoven, are compelled to be my guests a good deal longer than they otherwise would. However, as you promise you'll do nothing to frighten them away, I hope I shall find some means of putting you into communication with Herr Beethoven."

This was all very edifying. It appeared that I could not accomplish my object because I poor devil, was taken for an Englishman. Oh! my foreboding had proved right—the Englishman had been my ruin. For a moment I thought of leaving the inn, for it was evident that as Beethoven's house every one who lodged there was put down as an Englishman, and thus I also was accursed. Nevertheless, I was detained by a certain hasty promise of getting me an opportunity of seeing and of speaking with Beethoven. The Englishman, whom I now abhorred from the depths of my very soul, had meanwhile begun intriguing and bribing right and left, but as yet without any result.

In this manner several more blank days went by, during the course of which the store derived from my *gulden* visibly decreased. At length the landlord confided to me that I could not miss Beethoven if I betook myself to a certain beer garden which Beethoven was in the habit of visiting daily at a fixed hour. At this same time my counsellor gave me some infallible instructions as to how I should reengage the giant master. I took heart of grace and determined not to postpone my good fortune to the morrow. It was useless to attempt to meet Beethoven when he left the house, as he always went out through a back door, so the beer garden was my only chance. As ill luck would have it however, on that and the two following days my search proved vain. At length on the fourth day I was hurrying my feet in the direction of the garden that had such an import to me, I became aware to my horror that the Englishman was cautiously and discreetly dogging my steps at a distance.

Ever at his post at the window, he had not failed to observe that I went out every day about the same time in the same direction. That had struck him, had prompted at once that I must have discovered some rise to Beethoven's whereabouts, he had made use of his mad to gain advantage of the supposed discovery. He told me all this with the greatest frankness, and at the same time declared his intention of following me wherever I went. Vainly did I essay to lead him off the scent, and make him believe that I was only about to visit a vulgar beer garden, which was far too unfashionable to be frequented by such fine men as he. He remained unshaken in his resolve, and it was now to curse my fate. At last I tried rudeness, and sought to get rid of him by assuming a rough manner; but, however, from getting angry, he contented himself with a quiet smile. He fixed idea was to see Beethoven—nothing else mattered a particle to him.

And in truth that day I was destined at length to look for the first time upon the great Beethoven. No words can paint my wild joy, and at the same time my savage anger when, sitting side by side with my *gentleman*, I saw a man approach whose carriage and exterior answered exactly to the description the host had given of the great master—the long blue surtout, the tangled shaggy hair, and above all the massive, the expressive of the face—just as acquaintance with a good portrait had long presented them to my imagination. Here it was impossible to be mistaken. I knew him in a second. With a quick, short tread he came past us, amaze and reverence fettered my senses.

My slighter companion did not escape the Englishman. With curious eye he regarded the new arrival who had withdrawn into the most distant corner of the garden (which at that hour was almost empty), and after ordering some wine seemed to have gone off into a reverie. The loud beating of my heart told me—"It is he!" For a few seconds I was oblivious of my neighbour, and measured with greedy eye and inexpressible emotion the man whom genius had always triumphantly my every thought and feeling since the time when I first learnt to think and feel. Involuntarily I began to murmur to myself, and fell into a kind of monologue, which concluded with the only too significant words, "Beethoven, it is upon him I look."

Nothing was lost upon my insufferable neighbour. He had learnt ours, and holding his breath had overheard what I whispered. I was startled out of the depths of my ecstasy by the words, "Yes! this gentleman is Beethoven; come and let us present ourselves."

At once pained and annoyed, I caught hold of the Englishman and held him back.

"What are you going to do?" I cried. "Do you want to compromise us—here, in this place—to discard all the respect due?"

"Oh!" he replied "this is a capital opportunity, it won't be easy to get another such."

With these words he extracted a roll of manuscript from his pocket and was about to make straight for the man in the blue surtout. Beside myself I caught hold of him by the coat-tails, and called out angrily, "Are you mad?"

The occurrence attracted the attention of the stranger. With evident pain he appeared to guess that he was the cause of our excitement, and having hastily emptied his glass he rose to depart. No sooner, however, did the Englishman observe that than he tore himself from me with such violence that he left one of his coat-tails in my hand, and threw himself in the path of Beethoven. The latter tried to pass on one side, but he skipped right before him, made him a magnificent bow in the latest English fashion, and addressed him thus:—

"I have the honour to present myself to the famous composer and distinguished gentleman, Herr Beethoven."

He did not require to add more, for at the first words Beethoven, throwing a brief glance on me, sprang hastily on one side and quitted the gardens with lightning speed. For all that, the invincible Briton was just on the point of starting off after him at a run, when, in an agony of rage, I laid hold of his remaining coat tail. He stopped short with an expression of surprise, and then exclaimed in a queer tone—

"The deuce! This gentleman has got about him, he might be an Englishman. He is a very great man, and I shall lose no time in making his acquaintance."

I stood there like a stone. This miserable adventure robbed me of every hope of seeing the accomplishment of the dearest wish of my heart.

In fact, it was now as plain as possible to me that henceforth every attempt to approach Beethoven in a conventional manner would be to no purpose. Considering the complete exhaustion of my finances there was nothing left for me but to decide whether not even to hear my disappointment homewards or to make one last desperate effort to compass my object. The mere thought of the former alternative was like ice in my veins. Who could stand so near to the gates of the holy of holies and turn them shut in his face for ever without giving way utterly? Before abandoning every hope of salvation I determined to risk one last blow. But what?—what path was open to me? For a long while I could but upon nothing masterly. Alas! my brain was paralysed, nothing presented itself to my excited imagination but the recollection of what I had to bear when I grasped in my hand the coat tail of the Englishman. Beethoven's hasty glance at poor me at the time of this fearful catastrophe had not escaped me. I felt what that glance meant. It had made me into an Englishman! But what was I now to do to distract the attention of the master? Everything depended on his getting to know that I was but a simple German nature, all earthly poverty and heavenly enthusiasm.

Thus I at length determined to put out my whole soul to him—to write. This I did. I put pen to paper. I gave a brief sketch of the story of my life, how I became a musician, how I adored him, how I had wanted to become known to him, how I had sacrificed two years to gain a reputation as a composer of *galops*, how I began and completed my pilgrimage, what misfortune the Englishman had brought upon me, and to what a pitiable state I was now reduced. As my heart grew lighter with the burden it threw off, carried on by the sense of how I became in some degree confidential. I intermingled my narration with frank and somewhat bold reproaches for the cruel injustice with which the matter had treated my poor self. I finished the letter in a state of mutual enthusiasm, everything I was before me when I wrote the address—"Herr Ludwig von Beethoven." I uttered one silent prayer and bore the epistle with my own hand to Beethoven's house.

As I was coming back to the inn in a frame of joyous excitement—Oh, heavens! there again was the terrible Englishman before my eyes. From his window he had observed this my final expedition, in my manner he had read the exaltation of hope, and that sufficed to put him once more in his power. He eventually stopped me on the stairs with the inquiry, "Hopeful again? When shall we see Beethoven?" "Never—never!" I shouted in despair; "*you* Beethoven will never look upon again as long as he lives. Let me pass, you wretch; we have nothing in common." "Oh yes, we have," he replied coolly—"where is my coat tail pray? Who authorised you to take it from me by force? Do you know that Beethoven's behaviour to me was all your fault? How could he think it proper to enter into conversation with a gentleman who had only one coat tail?" Beside myself at hearing the blame recast upon me, I cried—

"Sir, you shall have your coat tail back; you can keep it as a disgraceful souvenir of how you insulted Beethoven, and ruined a poor musician. Fare you well, and may we never meet again." He tried to detain and pacify me by assurances that he had abundance of coats in the very best condition; all he wanted was to know when Beethoven would receive us? In wild haste I darted from him up to my attic, where I locked myself in to await Beethoven's answer.

But how shall I depict what took place within and around me when within an hour a small piece of note-paper was actually emitted to me on which was written in a sketchy hand—

"Excuse me, Mr. R., if I am obliged to beg you to defer your visit till to-morrow morning as I shall be busy all day preparing a parcel of music for the post. To-morrow I shall expect you—Beethoven."

First I fell on my knees and thanked Heaven in this stupendous grace, then while my eyes filled with the most heartfelt tears. Then my emotion took the form of mad delight, and I sprang up and danced about the little room like a maniac. I don't quite remember what I danced, I only recollect that to my shame I became suddenly aware that I was whistling one of my own *galops*. This painful discovery brought me to myself, I quitted my room and the inn, and wandered out drunk with joy into the streets of Vienna.

My God! my sorrows had rendered me quite oblivious of the fact that I was in Vienna. How delightful I found the gay bustle of the denizens of the imperial city! I was in a state of enthusiasm, and looked on everything with an enthusiastic eye. That somewhat superficial sensuality of the Viennese appeared to me like fresh raising. Their frivolous and not over refined fondness for pleasure was to mine natural and free sensuousness for the beautiful. I investigated the five hundred theatrical programmes. On one I caught sight of the words—

"*Fidelio* as opera, by Beethoven."

I could not help going into the theatre, however unwillingly the harvest of my *galops* was reckoned. When I took my place in the pit the overture was just beginning. That was the opera—a new wrought iron, to the honour of the far seeing Viennese public had been drained under the title of *Leonore*. Even in its later shape I had never seen it represented. No one can therefore imagine the delight with which I for the first time heard this splendid novelty. The Leonore was a very young girl who, notwithstanding her age, seemed already to have entered most deeply into the spirit of Beethoven. With what fire, with what poetic grasp, with what tragic power did this extraordinary woman render her part! Her name was Wilhelmine Schroeder. To her belongs the immense merit of having initiated the German public in the mysteries of Beethoven, for on that evening I saw even the superficial Viennese carried away by the wildest enthusiasm. As for me, the heavens were opened, I was transfigured, and adored the genius who had led me, like Florestan from prison darkness and clanking fetters to the light of day, and to glorious freedom.

I could not sleep that night. What I had just gone through and what awaited me on the morrow was too overpowering to take the form of a dream. I lay awake, gave way to my imagination, and prepared to appear before Beethoven. At last the dawn broke, with impatience I awaited the fitting hour for a morning call, that came, too, and I quitted my room. The greatest event

of my life was close at hand the thought agitated me profoundly

But there was yet one more terrible trial before me. Leaning coolly against the door-post of Beethoven's house, and evidently expecting me, I found my demoniacal persecutor—the Englishman! He had bribed everybody, and last though not least, the landlord of the inn, who had read Beethoven's open note before it reached me, and had betrayed its contents to the Briton.

I fell into a cold sweat at the sight of him; my poetic, heavenly transport left me. I was again in his power.

"Come" said this terrible being, "let us present ourselves to Beethoven!"

At first I tried to help myself out of it by pretending that I had no intention of calling; but he soon destroyed every hope of evasion by frankly avowing that he had got possession of my secret, and declaring that he would not separate from me till we were ushered from Beethoven's presence. I then sought by negotiation to move him from his purpose—in vain. I got into a passion—in vain. At last I essayed to defeat him by swiftness of foot. I shot up the stairs like an arrow, and tore savagely at the bell. Before it opened, however, my gentleman came up, and getting hold of my coat, said—

"Don't try to run away from me, I have a claim on your coat-tail and I shall hold on to it till we stand before Beethoven."

Beside myself with horror, I turned and tried to get loose, and was half tempted to flee my hero against the proud son of Britannia, when the door opened. An old servant appeared, who looked as black as night when she saw our strange position, and seemed minded to close it again without parley. In my terror I called my name out loudly, and assured her that I had been invited by Beethoven.

The old woman was still hesitating, for the sight of the Englishman seemed to make her positively suspicious, when all at once, by chance, Beethoven himself appeared at the door of his study. Making the most of my opportunity, I darted in and made towards the master, intending to make my excuses. Along with me, however, I had dragged the Englishman, for he still held on tight. He persisted to his purpose, and did not let me go till we both stood before Beethoven. I bowed, and stammered my name, and although he certainly did not hear me, he appeared to recognise me as the person who had written to him. He bade me step into his study, and, callous to Beethoven's look of amazement, my companion slipped in behind me.

(*To be continued.*)

Foreign Correspondence.

MUSIC IN NORTH GERMANY

(FROM ONE SPECIAL CORRESPONDENT.)

LEIPZIG, *May*, 1875.

OUR matter for report this time is but scanty, for the season is now over. During the Leipzig fair, which lasts about four weeks, the theatre offers to the numerous strangers visiting our town a *potpourri* of international music. At the Opera Maestro Verdi's works have now been substituted for those of Rossini and sometimes an opera by Mozart or Meyerbeer is interpolated.

Although hidden from the eyes of the outer world, an extraordinary and almost feverish activity prevails about this time at our Conservatoire, which always holds an annual "breaking-up" at Easter. The establishment looks with pride upon a number of English musicians, who have received their musical education at Leipzig, and who are at present commendably active in the cause of musical progress. Sullivan, Dannreuther, John Francis Barnett, Seb. Mills, Peraldo, O'Leary and many other artists of British nationality completed their studies at the Leipzig Conservatoire, and are conclusive proofs of the high artistical gravity and conscientiousness with which the Leipzig Academy rears its pupils.

The principal laureate this time is a young pianoforte player, Herr Heinrich Ordenstein from Worms, who justified great expectations, and has already obtained a high degree of efficiency. At the first public examination concert at the Gewandhaus on the 3rd May Herr Ordenstein, who is only nineteen years of age, played the last two movements of Rubinstein's newest pianoforte concerto in G dur major. This concerto contains the most exorbitant and continuous difficulties we know of, and with exception of the *Don Juan* fantasia by Liszt, there is nothing to approach it in difficulty. He executed this task with such certainty and virtuosity that it produced a universal burst of admiration. With regard to the choice of this composition, Herr Ordenstein was certainly attracted by its extraordinary difficulty. Although this last concerto by Rubinstein contains many fine and interesting passages, yet on the whole it is essentially inferior to the same master's D minor concerto, and it will hardly gain as many friends as the latter. The directors and masters of the Conservatoire have honoured Herr Ordenstein with a "preminm."

A very excellent performance was also offered by Herr Albert Pestel from Moscow who played the first movement of Vieuxtemps' E major concerto very tastefully and with elegant technique. Herr Pestel is to be congratulated on the possession of a fine Stradivarius.

A performance by the Riedel'sche Verein was particularly interesting through an excellent rendering of Locatelli's fine adagio, with which Herr Concertmeister Schradieck charmed a very numerous audience.

We have no further news to report, but use the opportunity of drawing attention to the recently published complete edition of choruses for male voices by Franz Schubert (Leipzig: Peters). There are in this collection four works of the utmost importance. The first, "Nachtgesang" (Op. 134) was written in the year 1826, for tenor solo and four male voices, with pianoforte accompaniment. It is a truly charming work, full of tender and fine effects. The performance of this work written in B flat major, would be improved by its being sung half a tone lower, in A major: it would then be easier to give the *pianissimos* with delicacy, and the *forte* passages would come out more powerfully.

"Ständchen" (Op. 135), the second of the set named, was composed in the year 1827. This work is arranged for a solo voice (alto or baritone) and four part chorus of male voices, with pianoforte accompaniment. This piece is sung in Germany in the same manner as Schubert's 23rd Psalm, sometimes by male and sometimes by female chorus. The original pianoforte accompaniment has been finely and cleverly set for instruments by Carl Reinecke, for performance at the Gewandhaus.

An uncommonly grand work is the composition to Goethe's "Gesang der Geister über den Wassern," for eight-part chorus of male voices, with accompaniment of violas, violoncellos, and contrabasses. We cannot understand how it is that this sublime composition is at present unknown to the greater part of the musical public. With a good chorus and orchestra, its effect is immense and its

performance might be recommended for every musical festival. The composition dates from the year 1820, and is marked Op. 167.

An equally pretty and fresh composition is the "Nachtgesang im Walde" (Op. 139), composed in the year 1827 for four part chorus of male voices, with accompaniment of four horns.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *May 12th*, 1875.

THOUGH we have reached the month of May there are still some recent concerts of sufficient importance to be mentioned. The fourth and last concert of the Gesellschaft der Musikfreunde had but one work on the programme—*Odysseus* (scenes from the Odyssey), for soli, chorus, and orchestra, by Max Bruch. It is a long work—so long, indeed, that some omissions were found to be necessary. After having been performed so many times in Germany with considerable results, it was but just to have it also introduced at our concerts. But the effect was not the same; though some numbers are interesting enough to make an impression, the work as a whole was found tedious, and wanting in rich and vigorous invention. Nevertheless, both choruses and orchestra are well treated. Of the singers, only Herr Henschel, from Berlin, is worth naming; he gave a most admirable rendering of the part of Odysseus, and was much applauded. It was the last concert which Herr Brahms directed as conductor of this Society. He was most cordially applauded, and the many garlands with inscriptions which ornamented the front of his desk, proved how much he has been appreciated by the members of the chorus and orchestra. Another time I shall try to recapitulate the merits which the Society owes to this famous artist during his three years' engagement as conductor.

The third and last performance of the pupils of the Conservatoire was devoted to proofs of their operatic talent; the orchestra, composed of the pupils themselves, was led by the director, Herr Hellmesberger, and showed the excellent method of their ensemble playing. Scenes from *Norma*, *La Juive*, *Freischütz*, *Aida*, and others, were represented on the little stage, and the crowded concert room resounded with the plaudits of the visitors. So many pupils—who are now in splendid positions at the first opera houses—have been first introduced to the public under the judicious guidance of Frau Professor Marchesi that these performances always excite great interest. Again, two pupils who have just finished their education are engaged—the one, Frl. Adele Gerster, for St. Petersburg and London; the other, Frl. Pauline Kunz, for Berlin.

Hellmesberger's sixth and last quartett concert, Hellmesberger playing the viola part, had another interesting programme, in Chopin's sonata, Op. 65. It was for the last time that Herr Röver was heard. Heinrich Röver, the well esteemed violoncello player, died this very morning, and as he was a member of the Hofkapelle, the Hofoper, and Professor of the Conservatoire, three places have become vacant.

The last private concert was one "rished" by the pianist Herr Paul von Schlözer, a virtuoso well known in Russia; his performance of Henselt's great concerto, Bach's toccata and fuga in D minor, and other difficult works showed great technical perfection, and gained him much well-deserved applause.

And now for the last concert, given and conducted by Richard Wagner, the musical hero of our time. The programme consisted of four fragments from *Die Götterdämmerung*; three had been performed already; the new one, "Hagen's Wacht," again gave proof of the great genius which has led the hand of that great dramatic composer, who again was honoured in every way, as he always is when he appears at the head of his musical army.

Mme. Adelina Patti finished her representations in the Komische Oper on the 3rd of May; she performed there no thirteen evenings in the following operas—*Lucia*, *Sonnambula*, *La Traviata* (three times), *Dinorah*, *Don Pasquale*, *Il Barbiere* (three times), *Margherita e Fausto* (twice), *Rigoletto*, and in a miscellaneous selection, consisting of scenes from four of the said operas. On each evening she excited the same enthusiasm; flowers seemed only to flourish to adorn the stage when she sang, and her consorts could receive every mark of favour, which in the very centre of excitement fell upon them, as a real distinction; but there were only two who were able to lay claim to that honour—M. Capoul and Sig. Znechini. The gay house is standing now like a widow who has lost her third husband; a few days ago it was quite settled that this unfortunate playing-hall would fall into the hands of Mme. Geistinger and Herr Steiner, the present directors of the Theater an der Wien; but such a coalition of two theatres has now been prohibited by the authorities. A somewhat sombre after-play: the imprisonment of Mlle. Wanda de Bogdani for debt, was terminated yesterday to the satisfaction of the town by her liberation. You may remember that only the other day I spoke in terms of praise of that distinguished singer, who, well versed in the Italian language as well as in French and German, knows how to satisfy the most critical hearers as Rosine, Susanne, and in similar rôles. Her speedy re-engagement would be a gain for herself and for any impresario.

The Hofoper is now living the life of a honeymoon—a new director, a new kapellmeister, and a new tenor, further in view new operas, a visit of Verdi, and an Italian season for next year! Herr Hans Richter introduced himself by conducting the *Meistersinger*, in which opera the omissions hitherto observed were partly restored—not in the profit of the opera as a whole, as it lasted more than four hours. Richter takes the time often slower, and to reverse the accents sharper, which shows an improvement in regard to clearness. His manner of conducting may be regarded as a model of firmness and steadiness. As second opera he conducted *Fidelio*, which for the first time at last was opened by the great *Leonore* overture (by omitting the smaller one of *Fidelio*). I regarded this as a sort of personal triumph, for I have always pleaded for this change, which now, I hope, will become one of general adoption. In this opera also the slower tempo was predominant, and often of great advantage. Richter, who was honoured with great applause, will next conduct *Lohengrin*, which he intends to give in its entirety. The performance of Verdi's *Requiem* will take place at the beginning of June, and shortly afterwards there will be two representations of *Aida*, with the ladies Stolz and Waldmann. The said Italian season (twenty four evenings) will take place in April and May next year, with Mmes. Patti and Lucca, Sig. Nicolini, Capoul, Debassini, and Zucchini. I finish with the usual list of the operas performed since the 13th of last month.—*Hamlet*, *Tannhäuser*, *Aida*, *Fliegende Holländer*, *Norditern*, *Lohengrin*, *Lustigen Weiber von Windsor* (twice), *Der Widerspenstigen Zähmung*, *Fra Diavolo*, *Faust*, *Freischütz*, *Die Apenkästa* (twice), *Oberon Maskenball*, *Die Meistersinger*, *Hugenotten*, *Tiulin*, *Schwarze Domino*, *Afrikanerin*, *Fidelio*, *Tell*, *Mignon*, *Don Sebastian*.

Correspondence.

FREDERIC CHOPIN

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—As I am accused of throwing cold water over the pale wizard Chopin, and again of withholding from the most genial of tone-poets his well-merited laurel crown, I feel bound to say a few words in self-defence. Your March correspondent roams in such an alarming extent through the fields of literature painting and music that he must excuse me if I decline to follow him in all his rambles. But I must refer in one or two points to his letter. After an excursion among the mountain torrents and glaciers of the Alps, he says, *"To find original creative idea as inferior to the mere form is to my thinking much the same as regarding a man's clothes to be more valuable than his brains."*

Now in my letter I said that the form of a piece depended on the value of the idea or ideas." This statement in no way attributes superiority or inferiority either to the one or to the other, but merely establishes a law of relationship between the two. In speaking of ideas and form in the *abstract* nothing more can be asserted. We certainly could pass from the abstract to the concrete, and it would be easy to name compositions in which the two are not properly balanced—in some the idea being superior to the form—in others the reverse, just as we could point to men whose brains are superior to their clothes and *vice versâ*. Again, I stated, as one of the causes of Chopin's music being *"less generally heard"* than that of Haydn, Mozart &c. the fact of his having only written for one instrument, viz. *the pianoforte*.

J. G. reminds me that that one instrument is universally called *"the household orchestra."* So it is but unfortunately for J. G.'s argument, Chopin did not treat the pianoforte as such, but as a solo instrument the resonance and capabilities of which he developed to the highest possible degree.

Once again he denies that Chopin's works are of an evanescent character. Also, Mr C. K. L. in his letter on Chopin, in your last Number is surprised that *"any humble mortal should apply the epithet short-lived to the music of a genius whose name has been inscribed on the roll of fame to endure for ever."*

Now I described the *charm* as evanescent, then proceeded to show how such charm could be artificially sustained for a time, and that only for a *short* time. Then followed the *drooping and dying of the plant*. In plain language, I meant that compositions of the class I was describing must be short. The drooping and dying did not refer to the duration of Chopin's fame. It was simply a humble attempt to say (like the man in Molière's play) in something better than prose—*and then follow the coda and finale and so on of the piece*. The greatest number and the best of Chopin's compositions are short, and the few long ones (with the exception, for special reasons, of the two concertos) afford a striking proof of the advisability of closing ere its charm be exhausted. I distinctly said in my letter that music such as Chopin's required the aid of the executant to give it life and whenever an artist arises capable of interpreting such music, it lives again for the time in all its beauty and perfection. It would be invidious to mention names, for long and brilliant is the list of such artists, from the time when Liszt and Clara Schumann first took an interest in the works of the gifted Pole down to the last great *Chopin recital* given by Dr Billow in London a short time ago.

As regards my appreciation of the music of Chopin, it will be sufficient to quote the following sentences from my original letter, which have been either overlooked or forgotten by my critics. (I specially call the attention of Mr Laporte to the first sentence, which I think sufficiently indicates that I am not in the Beyer-Oesten track.) *His music is full of romance without ever becoming sentimental, full of originality without being unnatural, full of simplicity without a trace of commonness. His best works were cast in simple moulds, not by mere chance or accident but because Chopin knew exactly the frame or form best suited to his ideas. The most extensive admirers of his music cannot say a word too much of the wonderfully delicate and appropriate workmanship with which he develops his subject.*"

Chopin has justly earned a great name. His music is full of grace, romance and emotional feeling, but we cannot say to him *"Friend go up higher"* and allow him to sit by the side of giants such as Handel, Mozart and Beethoven. But because (whether rightly or wrongly) I do not consider Chopin worthy of equal rank with the great names above quoted, I do not think it fair that I should be called one of Chopin's detractors, and accused of attempting to diminish the intrinsic worth of his works.—I remain, yours, &c.

J. S. SHERLOCK.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—The admiration for Chopin displayed by a correspondent in the last Number of the MUSICAL RECORD, can hardly be shared by the musical world at large. Let every musician by all means take off his hat to the genius of Chopin, though he may not hold him to be—the most genial of tone-poets. Common courtesy would of course require them to give an additional bow to the tone-poets of "Leonore" and "Pastoral Symphony," "Hebrides" and "Seasons." But would any teacher advise a student in composition to take the pianoforte works of Chopin as a true guide because of their originality? Would he also take them as a guide because of their strict or pure style, development of ideas, rhythm and form? Every one must admit that Chopin's compositions are original, and if played well effective. But will his compositions last? Was Chopin one of those composers who gave a healthy impulse to the progress of musical composition for the pianoforte, say from Bach to now, or are his compositions only like an artificial offshoot of a plant, though beautiful and original but, unnatural and degenerate? Time, the best judge, can only show.—Yours truly,

Belfast, May, 1875. LEO. REDDOCK.

Reviews.

Frederick Chopin's Studies for the Pianoforte. Revised, and the fingering supplemented, by E. PAUER. Augener & Co.

A more appropriate time than the present could scarcely have been hit upon for the bringing out the new edition of these remarkable Studies. To musicians it has seemed for many years past a strange error in the caprice of fashion that the writings of a genius so gifted, so original, and, withal, so melodiously fascinating, should have been left so long a neglected, or at most spoken of as "very nice quite charming," but also "bizarre, outré, unusual, and the like. We speak of course of our own country, for on the Continent Chopin's works have ever been recognised as the *outpourings of a genius*—peculiar perhaps in its nature but nevertheless of a sufficiently high order to be styled UNIQUE, and to exercise a lasting influence on all students of the instrument for which he wrote. After the Mozart and Dussek school of pianoforte writing and playing came that which may be said to be represented by Hummel, Cramer and Moscheles, the fault of which was that it contained more of the *spirit* than the *reflective element*. Now Ruskin, the great artist-critic, tells us that although the "intellectual and imaginative elements (in art) are as essential (in humanity) to the soul and body . . . yet as time progresses there is ever a strong liability to the prevalence of the lower over the higher." This is true enough and it requires the intuitive perception of a genius to keep the proper balance. The ideas of the true creative art being based on, and co-existent with man's nature, and not merely his knowledge, the intellectual and conceptive must ever (with such) over rule and give vitality to the executive. It is this which separates our Beethoven, Raphaels and Shakespeares from the rest of the world and it is the same faculty belonging alone to the *great artist-minds* whom that we see so strongly marked in the writings of Chopin, placing him so immeasurably above the school that immediately preceded him.

It may not be out of place here to consider the reasons why Frederick Chopin should have met with the "unmerited neglect" lately spoken of in the columns of the *Musical Record*, and also why he should now be growing so rapidly into public favour. One word will suffice to answer the first point, he was "ORIGINAL." Originality in the given demands thought in the receiver and that is a quality not often indulged in by the world, at any rate in connection with what they term their amusements. To receive a stone for bread in lieu of the pensions attached to genius thus, however has its modification, and in Chopin's case the metaphorical stone was not so very hard, for he "lives in the full strong pleasant places," and men of all classes of art who her musicians, poets, or painters, as well as literary men of acknowledged learning with whom he was brought into contact have unanimously and without hesitation agreed as to his musical supremacy—still, his works have undoubtedly been neglected, and most undeservedly considering that they are indisputably at the head of the modern school of pianoforte writing and playing and this neglect, we say proceeded from the originality both of idea and treatment of the. It could not be as has been asserted on account of the manipulative difficulties, for the same of pianoforte gymnasts so newly called the Liszt and Thalberg school was received with rapture and rapidly became popular—but then it did not pretend to be *original*.

Why is it then that originality in any shape is always mistrusted? We know that it is so that there is not a branch of art or science but can furnish its quota to the noble army of martyrs, nor can all

the complainings, and grumblings at the world after it—for as Emerson quaintly observes, "No man can learn what he has not *preparation for learning* however near it may be to his eyes the object may be." And it is this *preparation* that has been going on year after year, till now we find arising amongst us a more general recognition of the man's genius.

How it will end is the question. From the fact that throughout all Nature we never find anything that is real is lost. That which is good in any *invention* or *utterance* cannot die—it may be held in abeyance for a time, but it surely will crop up again, if not in the same shape, then in some other. Now Chopin's originality could not fail to attract the student of pianoforte music. He has undoubtedly powerfully influenced many of our writers, who have (sometimes unconsciously) imitated him; and these among us cannot please such songs—some that have attained popularity—Chopin, in one shape or another has been constantly placed before the world. And, as in a mixture of races, the descendants will, in three or four generations, return to the general characteristics of the one dominant race of the two original parents so the vigour of the original thinker has asserted itself in the stream of musical idea of which we have spoken, till when, of late years, some of our artists have performed his works, they have found audiences not only willing but capable of appreciating them.

We have said that Chopin's works rank among the highest in the modern school of execution, and this more especially applies to his Preludes and Studies, of which it may be truly said they have left nothing to be desired.

In bringing forward this, the "only complete edition" of the Studies, M. Pauer is doing good service not only to the musical portion of the world, but to all. For wherever pianoforte music is studied—except in a simpler form—these wonderful compositions should be. An admirable preface and a thematical index usher in the great Studies, numbering twenty-seven. The engraving is excellently clear, a great desideratum with works of any pretension; and as there can be but one opinion as to the importance and utility of the undertaking, we may fairly anticipate that the volume will not only be found in the library of every professional student, but will be sought for as a standard work by the musical public generally.

Six Miniature Sonatas for Pianoforte. By CARL REINECKE. Op. 136. Augener & Co.

We remember to have once heard the late Sir W. Sterndale Bennett, who had a holy horror of monster concerts, jokingly remark that he should like to give a concert on the smallest possible scale, and before the smallest possible audience. One cannot but surmise that it was perhaps from a similar feeling that diffuseness is the besetting sin of so many of his contemporaries that Herr Reinecke was led to the composition of the set of pieces before us, which he has appropriately entitled "Miniature Sonatas." Like Bennett's projected concert they are on the smallest possible scale. Some of the movements of several of them are contained within sixteen bars; there is one with a theme of four bars, followed by three variations of a like number of bars, and a coda of double that number. Notwithstanding their brevity they are remarkable for the abundance and freshness of the ideas they contain. Bearing in mind that it is generally easier to write one long piece than two short ones, one cannot but wonder that Herr Reinecke should have refrained from further extending them. Elsewhere he has shown that he by no means lacks the power of development; here he has proved the exuberance of his ideas. Of course they are intended for young players. From their melodious and refined character they cannot prove otherwise than attractive and beneficial.

Richard Wagner's "Lohengrin," Elsa's Dream," "Elsa's Bridal Procession to the Cathedral" Epithalamium and Bridal Song. Transcriptions by F. Liszt. Revised by E. Pauer. Augener and Co.

It is due to Liszt's prescience and instinct that *Lohengrin* was first brought to a public hearing at Weimar now nearly a quarter of a century ago. From the success which has since attended his works we may feel sure that anything that Liszt undertakes in behalf of his friend Wagner will be carried out *con amore*. And this, we find, he has done in the pieces before us, which are among the most favour'd movements from Wagner's opera. The well known fact that Liszt is the author of some of the most difficult pianoforte music in existence doubtless as often deters amateurs from looking at anything that bears his name. It cannot, therefore, be too widely made known that in these transcriptions it has not been his aim to supply pieces for digital display but to reproduce, in as truthful a manner as it is possible to do on the pianoforte, the general effect of Wagner's full score. This he has succeeded in doing with remarkable cleverness and effect, and in a way which will not unduly tax practised players of ordinary ability. It should be added, however, that of the three the "Epithalamium" is the most difficult. But its difficulty is apparent rather than real from the fact that much of it is written on a stave of three lines.

March des Fantasmes. GUILLAUME H. WALL. *March Heroique.* JACOB BRADFORD. Mus. Bac. Oxon. *The Rippling Stream, Valse.* JAMES DOWDING. *Mazurka.* R. F. HARVEY.

These are plain compositions of most ordinary type, containing but little idea, and betraying a deficiency of technical knowledge that is too prevalent a failure in most productions of the kind. "Moonrise," which might more appropriately be styled "Moonshine," is one of the worst examples of its class, and the publication of it is a libel on the musical taste of this well-abused "nation of shopkeepers."

The Royal Installation, C. H. R. MARRIOTT. (Scratton and Co.)

A *pièce d'occasion*, and scarcely worthy of the event it is intended to commemorate. The title-page is, however, exceedingly good.

Ada, Valse. W. R. COLEMAN (Hopkinson, Leeds). *Moonlight on the Lake.* C. A. EHRENBACHER (Hutchings and Romer). *The Festival March.* J. C. DUNSTER (Hopwood and Crewe). *Twelve Waltzes.* J. KINROT (C. Jefferys). *The Liverpool Triumphal March.* J. B. WEBSTER (Draper, Liverpool). *Impromptu in A.* A. J. BARTI (Weekes and Co.). *Andantino in A.* RUTLAND (Cramer and Co.).

None of the above-named compositions call for any special remark. The Art is certainly not advanced by their publication; but as they are written with tolerable correctness, we have no doubt that they will all find acceptance in some amateur circles.

The Fairy Glen Waltzes. A. F. DELNAR (Weekes). *Bacchante Waltzes.* W. MOUNTNEY (Brayshaw, Chesterfield).

These Waltzes are characterised by so much graceful and fluent melody that we can only counsel the respective authors to bestow a little more attention to the study of composition before their next attempt, as we feel quite sure that the result will be the production of a thoroughly satisfactory specimen of their ability. In the present instances, unawardly-constructed harmonies mar the effect of that which would otherwise be to a certain extent interesting matter. By the way the hideous portrait on the title-page of "The Bacchante" is sufficient to cause any ordinarily susceptible young person a fearful attack of nightmare.

Twilight. Musical Sketch for Piano. A. HEMSTOCK. Berlin and Co.

Bad enough to be a suitable companion to "Moonrise," before noticed.

Original Pieces for the Organ. By SCOTSON CLARK. "*The Russian March,*" "*Marche Anglaise,*" *March, in A.*" "*Prayer*" "*Impromptu*" "*Communion, in E.*" "*Melody in E flat.*" Augener and Co.

The faculty of writing music which shall satisfy the popular taste, while it commends itself also to that of the professional critic is a rare one, and the temptation to consult the former rather than the latter must be great in the case of one who has already succeeded in that direction. The pieces above named are clearly the product of a musically mind, and although the ideas are sometimes less significant the melodies are always flowing and pleasing. The following numbers we shall be found effective in any organ of average resources:—"The Russian March," which is one of the best marches we have seen from Mr. Clark's pen (and in which is introduced the Russian National Air by way of "Trio"); the "Prayer" (No. 33), a simple and agreeable melody; and the "Impromptu" (No. 35), which is in the style of the late Lefébure-Wely. The remaining compositions will doubtless find their admirers, but we give the preference to those already mentioned.

Adagio con molto espressione, for the Organ. By HENRY HOUSELEY. Weekes and Co.

This composition shows a commendable striving after symmetry of form. Greater experience will probably enable its author to gain still more coherency of style and at the same time to obtain that

desirable contrast in the themes which is to some extent wanting in the present movement.

The Widow of Nain, an Oratorio. By JOHN ADRAIN, Mus. Doc. Oxon. Weekes and Co.

An oratorio obviously written as an exercise for a musical degree scarcely calls for detailed criticism at the hands of a musical reviewer. The composer may well rest satisfied with the importance of the fact that his work has been passed by the examiners thus proving that the required standard has been reached. However having carefully gone through the whole of the twenty-four numbers of the oratorio under consideration, we may make a few general remarks. First, then the composer seems to have felt oppressed by the necessity of maintaining real parts in his eight voice choruses. Had he introduced more frequent rests, or oftener allowed the first and second basses and tenors (or others) to sing in unison, he would have avoided some involved writing, with an occasional clumsy progression, and a want of repose which makes itself felt at times. An examination of the part-writing in Bach's (St. Matthew) Passion or in Mendelssohn's eight-part psalms will illustrate our meaning.

To say truth, the part-writing is not always of the purest, even when fewer than eight voices are employed. We need not multiply examples, but such strange progressions as that in bar 2 of the opening phrase of the quartett (No. 9), or the false relation between bars 2 and 3 of page 47 are not entirely isolated instances.

There are, however, many evidences of true feeling displayed throughout this work, and passages capable of producing orthodox effect are to be found therein.

It is pleasant also to record an impression produced upon us by a perusal of the oratorio, viz., that the songs become more interesting towards the end. Indeed the baritone solo, "Behold O Lord," and the song for contralto, "O taste and see," are among the best portions of the whole work. This seems to indicate a growth of power, and it is not improbable that, should we ever meet Dr. Adrain under circumstances of greater freedom, his music will be altogether more fully to our liking than is his "Exodus."

Festival Anthem, "I was glad." Composed for the Choir Festival at St. Paul's, Paddington, on St. Paul's Day, 1875. By JACOB BRADFORD, Mus. Bac. Oxon. F. Pitman.

An anthem written under special conditions, and necessarily completed within a certain time is not always a fair specimen of a composer's work. We must, therefore, congratulate the present author upon having produced a composition which is in the main well and effectively written. It consists of the following numbers:—No. 1 chorus; No. 2, recitative, bass and tenor and choral andantino; No. 3, tenor solo quartett; No. 4, recitative, tenor; No. 5, chorus and fugue. The opening movement is constructed with some regard to form, and, although we must take exception to an awkward progression in the third line of page 2, the chorus contains some good part-writing.

Nos. 2, 3, and 4 call for no special comment, but the little fugue which concludes the work may be ranked as well put together. This movement is not developed to any remarkable extent, but it forms a fitting *finale*, and shows the composer's ability to some advantage.

Ask me no more, Madrigal, by CLEVELAND WIGAN (Lamborn Cock). Is a good imitation of the style of the old English writers.

Magnificat and Nunc Dimittis, set to the third and eighth Gregorian tones, by JACOB BRADFORD, Mus. Bac. Oxon. (Novello and Co.), will be found a useful addition to the increasing stock of easy church would.

Concerts, &c.

PHILHARMONIC SOCIETY

Though by no means unmindful of the fact that, at the instigation of Mme. Goldschmidt (Jenny Lind) and the late Sir W. Sterndale Bennett, this Society was the first to bring Schumann's *Paradise and the Peri* to a hearing in England as long ago as 1856, and that several of his most important orchestral works have from time to time been since heard at their concerts, we cannot think that all the consideration has been shown in this master's works that their importance demands. The introduction of works by Schumann at these concerts in succession, it is to be hoped, may be accepted as an earnest for the future. Of Schumann's pianoforte concertos—which, thanks to the ready assistance it has met with at the hands of the best pianists, has been more frequently heard than any other of his orchestral works—we spoke last month in our report of the second concert. At the third concert it was Schumann's symphony No. 1, in B flat, Op. 38, which formed the chief item of interest. Though the performance was neither as spirited nor as refined as one as those of the same work to which Mr. Manns has accustomed us at the Crystal Palace, it was nevertheless received with such genuine enthusiasm by the audience generally that there could not be a shadow of doubt of the high estimation in which Schumann has at length come to be held. A hearing of A. Rubinstein's concerto in G, for violin and orchestra, Op. 46, at the hands of Herr Wilhelmj might have proved a special feature of interest had it been given in its entirety. As it was, Herr Wilhelmj contented himself with playing only the first two movements, and these he gave in reversed order. After hearing but a portion of the work presented in so inartistic and distorted a manner it would be manifestly absurd to offer an opinion of its merits as a whole. One could not however fail to recognise its generally melodious character, its skilful and effective orchestration, and its brilliancy as a piece of display for the principal executant of the latter Herr Wilhelmj took the fullest advantage, but it was with his subsequent performance of a romance of his own, and a paraphrase of one of Chopin's nocturnes, which was as pleasing as it was surprisingly skilful, that he made the deepest impression. The overtures were Mendelssohn's "Melusina" and Beethoven's "Leonore" (No. 3). The "War March of Priests," from Mendelssohn's *Athalie*, which took the place of Wagner's "Huldigungs" march, originally announced, completed the instrumental scheme. Mme. Elena Corani, the only vocalist, seemed ill-inspired. That she was heard at her best either in the aria "Come scoglio," from Mozart's *Così fan tutte*, or in "Elizabeth's Prayer," from *Tannhäuser* cannot be said.

The fourth concert commenced with Mozart's symphony in G, announced as "No. 43, Koechel," but perhaps more generally known as the "Haffner" symphony. The work by Schumann that we have already alluded to as finding a place in the programme was the charming gipsy chorus "Zigeunerleben" Op. 29, No. 3, which was well sung and pleased so much that it was redemanded and repeated. Herr, or Sig. Ludovico Breitner (to whom he should be styled), a native of Trieste and a pupil of Herr Rubinstein, gave ample proof of the possession of extraordinary power as an executant by his capital rendering of Liszt's very difficult concerto in E flat, No. 1, for pianoforte and orchestra. One could not but remark how much reading of the work materially differed from that which we heard at the hands of Mrs. Sweeley on the previous Saturday; while his was the most forcible that of the lady was marked by the most refinement and feeling. Points, too, in the instrumentation came out more clearly under Dr. von Bülow's direction than under that of Mr. Cusins. The second part of the programme, which was far too long a one, was devoted to Beethoven's Choral Symphony No. 9. In one sense it was a jubilee performance, seeing that fifty years had just elapsed since this stupendous work was first brought to a hearing in England by this Society. When we call to mind that this ninth symphony was one of the works selected by Mr. Cusins for performance during the first season that he conducted the concerts of the Philharmonic Society, it will readily be conjectured that it is a work on which he had already bestowed special attention. It is just to this conclusion that we should have come on hearing it on the present occasion, if we had not known it as a fact. The general performance, on which more than ordinary pains had evidently been bestowed, was one of more than usual merit. The principal vocal parts were sustained by Mme. Blanche Cole, Mlle. Enequist, Mr. Henry Guy and Mr. Wadmore, and the chorus consisted exclusively of professional singers. Mr. Cusins may fairly be congratulated on the general result, but especially on the attainment in the slow movement of a genuine Beethovenian adagio, which more nearly approached that adopted by Wagner at the memorable performance of the work at Bayreuth in 1872 than any other we can recall, and by which he also proved the fallacy of the assertion made by some conductors that it is impossible for the wind instrumentalists to play in tune at so slow a pace as that indicated by the composer.

NEW PHILHARMONIC CONCERTS

Owing to the presence of Dr. von Bülow, and to its being the last occasion of his appearance in England previous to his departure for Amerika, where he has engaged for a series of no less than a hundred and eighty performances (!), the second of these concerts which are now being given under the joint direction of Dr. Wylde and Herr Ganz, attracted a more than usually numerous audience. The interest of the scheme centred in the appearance of Dr. von Bülow,

and is the *début* of his pupil, Mrs. Beesley who, as an amateur, was formerly a pupil of Mr. Hallé, but has latterly been studying under Dr. von Bülow with a view to making music her profession. Her most daring essay in which she was eminently successful, was her rendering from memory of Liszt's enormously difficult concerto in A flat, No. 2, for pianoforte and orchestra, the well-going of which by the band Dr. von Bülow secured by undertaking the conducting of it himself. In company with Dr. von Bülow she was heard also to great advantage in Bach's concerto in C minor, for two pianofortes and orchestra, and in Schumann's andante and variations in B flat, Op. 46, for two pianofortes. It is pleasing, too, to be able to record the success of another *débutante*. Miss Thekla Friedländer, a pupil of Dr. Ferd. Hiller and Herr Schmidlein, of Cologne. It may be said of this young lady who comes to us with credentials from the Gewandhaus Leipzig, and other Continental cities, that she possesses a mezzo-soprano voice of a very agreeable quality, which she makes use of with intelligence and refinement. She was heard in Lotti's air "Pur dicesti," an air by Mozart, and in songs by Schumann and Hiller. When she had overcome the nervousness which is almost inseparable from a first appearance in London her power of pleasing at once asserted itself. Her rendering of Hiller's taking song, "Wenn ich ein Vöglein wär," which was as effective as it was unaffected, secured for her a unanimous encore. The orchestral pieces presented included Beethoven's symphony in C minor, No. 5, Mendelssohn's overture, 'The Hebrides,' and that to Auber's *Le Domino Noir*.

CRYSTAL PALACE.

A season of six Saturday Summer Concerts was commenced on the 15th ult. From the prospectus with which the projected programme of each was issued it is satisfactory to find that they will be of a character more in keeping with the winter concerts than is former years has been the case with them given in summer. The most important item included in the programme of the first concert was Beethoven's choral fantasia, in which the principal vocal parts were sustained by Mme. Lemmens-Sherrington, Mr. Vernon Rigby and Sig. Foli, with Mr. C. Hallé at the pianoforte. The orchestral works were Schubert's symphony in B minor (unfinished), and the overtures to Rossini's *William Tell* and Wagner's *Rienzi*. A song apiece from each of the three vocalists, who were also heard together to Barnett's popular trio, "This Magic-woven Scarf" (*Mermaid Sylph*), and pianoforte solos by Schubert and Mendelssohn contributed by Mr. Hallé, completed the scheme.

Beethoven's choral symphony, in which the principal vocal parts were sustained by Mlle. Lever, Miss Antoinette Sterling, Mr. Henry Guy and Mr. Santley formed the leading feature of the second concert. Miss. Norman-Néruda was heard in Spohr's concerto in A minor (scena cantante) and, besides a song from each of the three vocalists, there were the overtures to Weber's *Oberon* and Auber's *Masaniello*.

ROYAL ALBERT HALL.

The announcement of two performances, at high prices and on a large scale, of Verdi's *Requiem*, under the immediate direction of the *maestro* himself, seemed a bold step on the part of Messrs. Novello, Ewer and Co. but, if we may judge from the fact that the favourable reception generally accorded to the new work led to two further repetitions of it at popular prices of admission, it appears to have been one which has been fraught with success. Verdi's *Requiem* was composed in memory of the Italian poet and patriot Alessandro Manzoni, and was performed for the first time on the anniversary of his death, May 22, 1874, in the church of St. Mark, at Milan. It was shortly after heard at the Opéra Comique at Paris and, like Rossini's Mass, has since been bawled about the country as a concert piece. That it has been heard in London within a year of its first performance is a piece of luck upon which Sig. Verdi may fairly congratulate himself when we reflect that it took nigh upon a quarter of a century for *Lohengrin* to find its way to these shores. But what is more surprising is that we should find so many speaking with enthusiasm of Verdi's *Requiem*, who in the previous week had confessed that never in their lives had they been so powerfully impressed by anything as by their first experience of a performance of *Lohengrin*. Such a universality of taste, the possession of which might tend to make life easier and more enjoyable, is perhaps to be envied, but we confess we can lay no claim to it. With the best will in the world we have read the pianoforte score of Verdi's *Requiem* through and through and heard it performed, but without arriving at that satisfactory conclusion as to its merits that some have done. Some of them have already objected to the work as being of too dramatic a character for sacred music. We do not go along with them, else we should have to condemn some of the most striking of the choruses in Bach's *Passion* music, and a large portion of Beethoven's Mass in D, &c. But we do think that a distinction should be drawn between "dramatic" and "theatrical" music. Verdi's music to the *Requiem*, especially as regards portions of his setting of the Dies Iræ, to our thinking certainly comes under the latter head. Where he has aimed at depicting the terrors of the "Day of Wrath," he is ludicrously realistic and vulgarly theatrical. If it only therefore from an Italian or French point of view that his music can be regarded as partaking of a sacred or devotional character. Verdi's work has been spoken of as highly original, and so it is, inasmuch as it differs in style from that of all his operas except *Aïda*, which is said to have been conceived in a similar vein. But, without multiplying examples, it may be said that it is easy to trace his treatment of the "Tuba mirum spargens sonum" with many trumpets in a similar but far more effective device employed by Berlioz in his grand setting of the *Requiem* and we cannot but think that the unaccompanied treatment of the voices in octaves in the "Agnus Dei" may be due to the tricky unisonous prelude in Meyerbeer's *Africaine*. Would-be contrapuntists have spoken with admiration of the Sanctus, as a chorus in eight real parts. It is, in fact a double chorus, and the simultaneous occurrence of all eight parts is as rare as its generally distant, brassy military band-like treatment is distressing. In the attempt at fugue-writing here, as well as elsewhere, Verdi finds himself as much out of his natural element as did Rossini in his Mass. Apart from these objections it is evident that Sig. Verdi approached the task he set himself with genuine enthusiasm and deep earnestness, as is made apparent by the many alterations introduced in the later editions of his work, if not also in other accounts. His orchestration, which is on the most extended modern scale is often happily conceived but that the many experiments which he has risked in this direction are always crowned with success in their effect cannot be said. On the other hand his skill as a perfect master of vocal art is made fully apparent by the manner in which he has laid out his vocal parts.

Though we are unable to express admiration for Sig. Verdi's new work, we should have been very sorry to miss hearing it performed. Those who can appreciate really good singing and omitted to be present at one of these performances, missed an artistic treat seldom offered. A more perfect quartett of vocalists than Mme. Stolz, Miss. Waldemann, Sig. Masini, and Sig. Medini has seldom been brought together. Among the pieces which met with the most general approval were the duet (in the two ladies), Recordare Jesu pie the offertory (for quartett), and the duet with chorus, again for the ladies, "Agnus Dei." Sig. Verdi showed himself at all points an excellent conductor. The singing of the choruses by the members of the Royal Albert Hall Choral Society, who had been carefully drilled by Mr. J. Barnby before Sig. Verdi came upon the scene, and the playing of the band of 250 performers, led by Messrs. Seiston and Carrodus were alike excellent.

ALEXANDRA PALACE, MUSWELL HILL.

On the 1st of May this magnificent edifice was thrown open to the public. Owing, doubtless, in a large measure to the sympathy created by the lamentable end of the former palace two years since, the event was looked forward to with much interest, and even the inclement weather was powerless to keep away the brilliant gathering that had determined by their presence in publicly testify their appreciation of the indomitable energy and determination shown by the directors in thus rapidly re-constructing on even a more extended scale, a building whose destruction had involved them in such enormous loss. The opening ceremonies have been so fully described by our contemporaries, that we simply propose to deal with the purely musical portion of the scheme. The direction of the inaugural concert in the Central Hall—which will comfortably seat upwards of 12,000 persons—was undertaken by Sir Michael Costa, whose name is a sufficient guarantee for the excellence of the performance. The band and chorus, numbering about 2,000, were naturally efficient. Whether in consequence of the superior acoustic qualities of the new building, or the care exercised in excluding performers whose capabilities did not warrant their presence, we know not, one fact is certain—the body of tone produced, on hand than the minute attention to details of light and music, was such as is seldom heard in this country. Much has been said as to the exclusion of English music on this occasion; but it must be borne in mind that the event had no real musical significance. It was simply the opening of a place of entertainment, and the audience being an entirely miscellaneous one, we think the directors exercised sound discretion in selecting music that was well known, and calculated to produce a striking effect in such a gigantic auditorium. Anything better for this purpose than the

"Inflammatus" of Rossini could not have been found, and the same remark will apply to most of the other numbers of the programme. At six o'clock Mr. Frederic Archer, the appointed organist of the Company, gave a recital on the grand organ (although it was in a very unfinished condition), which was attentively listened to by an assemblage of upwards of 10,000 people. This gigantic instrument, now entirely completed, is perhaps the finest specimen of the organ-builder's art ever constructed, both as point of tone and mechanical excellence, and reflects great credit on Mr. Henry Willis, the builder. It is gratifying to find that Mr. Archer's daily recitals attract large audiences.

The real musical history of the Northern Palace may be considered to have commenced on Monday May 3rd, and to that day the orchestra of the Company had to rely on their unaided resources. The conductor Mr. H. Weist Hill—a man who, from his long experience and technical knowledge, is eminently fitted for the post to which he has been appointed—has succeeded in collecting the services of twelve real players many of whom, especially in the wind department are unrivalled. Names like Svendsen, Horton, Sheling, Hutchings, Van Hume, Howard, Reynolds, M. Groth, Hughes, and Hunt speak for themselves. The stringed department—if we except Mr. C. W. Doyle, who is *facile princeps* wherever the violin is concerned—although less known to fame are none the less excellent; and from the fact of a large proportion being pupils of Mr. Hill at the Royal Academy they work the more conscientiously under the baton of their honoured master and the result is an unanimity of bowing and a amount of tone that is excellent.

The daily concerts have been well attended. The programmes always includes one or more classical works relieved by lighter compositions. Instrumental solos, &c. The Saturday Popular Concerts have attracted large audiences, who have from time to time audibly expressed their satisfaction. On the 8th instant a very fine performance of Mendelssohn's *Lobgesang* worthily preceded the ballet. The excellence of the orchestra was well manifested in the symphony, the performance of which was marked by perfect colouring, intelligent reading and masterly execution. The second part was devoted to miscellaneous pieces, the solo vocalists being Miss Anna Williams, Miss Enriquez, and Miss Bostal, all of whom sang admirably.

At the second concert G. A. Macfarren's cantata "May Day" was produced—Miss Rose Hersee and Sig. Campobello being the solo vocalists. Herr Wilhelmj played Mendelssohn's violin concerto, and detached pieces from Chopin and Bach—transcriptions of his own—in the former of which he had the assistance of Mr. Archer as accompanist. The entire performance was again worthy of all concerned.

On the 22nd the orchestra won fresh laurels by their rendering of Mendelssohn's *Midsummer Night's Dream* music. The vocalists were Mme. Cerani, Miss Bostal, and Sig. Foli. Mlle. Marie Krebs gave a fine rendering of Sir W. S. Bennett's pianoforte concerto in F minor, in which she was ably seconded by the band, the combined performance being thoroughly appreciated by the large and intelligent audience present.

On Saturday last was held a miscellaneous programme was provided, in the exposition of which Mme. Simon, Sig. Urio and Sig. Campobello assisted, as well as the Alexandra Palace Choir, a highly efficient body of choristers, who are also trained by Mr. Weist Hill.

It may be mentioned that all these performances were given in the Concert Room, a finely proportioned hall, at the western end of the building, seating an audience of 3,500 persons. On Whit Monday a huge popular concert, which embraced the services of Mmes. Titiens and Antoinette Sterling, Mlle. Edith Wynne, Mr. Sims Reeves, Mr. Santley, and other well-known vocalists, together with four military bands and a host of other entertainments, attracted 94,250 persons to the building.

On May 3rd the Theatre was also opened for operetta and ballet, the music for the latter being specially composed by Mr. Hamilton Clarke who has succeeded in producing good and thoroughly interesting work. This building situated at the east end of the palace, holds an audience of 4,000, and its capabilities are daily tested by a throng intent on enjoying the magnificent spectacular effects of the terpsichorean production.

During the present month four opera concerts are promised, at which Mmes. Patti, Alboni, Nilsson, and the other stars of the operatic firmament will assist, and the directors have displayed a liberality that will, we feel sure, obtain a recognition from the music loving public. It is also the intention of the management to make a special feature of the production of new or unknown musical works of importance, both English and foreign, and there is every reason to hope that the opening of the Alexandra Palace will greatly assist in preserving musical taste.

MUSICAL UNION MATINÉES.

THE *ensemble* playing at the second matinée was again of the highest order. The string quartetts presented were Mozart's in A major, No. 2, and Mendelssohn's in E minor, Op. 44. M. Tivemey, from Paris, was the pianist. Though Professor Ella admits his "lack of *l'élange* at the tips of the fingers," he seems to regard him as a favourite. Though his style of playing is more forcible than charming, he did good service, with MM. Papini and Lasserre, in Beethoven's trio in B flat, Op. 97. For his solos, which met with much applause, he selected Chopin's nocturne in F minor, the gavotte from Bach's "English" suite in G minor, and one of the most difficult of Liszt's "Rhapsodies Hongroises."

At the third matinée the pianoforte predominated, there being only one string quartett, viz. Mendelssohn's in E flat, Op. 12, No. 2. This is a work which always pleases, and as usual the executants evoked an encore. Another new pianist, Mme. Montigny Rémaury, whose credentials are the success which she has met with in Paris, made a very favourable impression by her playing in Beethoven's trio in D, Op. 70, and in Rubinstein's sonata for pianoforte and violoncello in D, Op. 18, as well as by the solo of her own choice—viz. a gavotte in E minor by M. Silas, and a mazurka by Charles Wilkie, which secured for her a recall. A similar compliment was also awarded to Sig. Paylid after his performance of a larghetto of his own composing.

MR. C. HALLÉ'S PIANOFORTE RECITALS.

MR. C. HALLÉ commenced his fifteenth series of "pianoforte recitals" at St. James's Hall, on Friday the 9th ult., to be continued on seven successive Friday afternoons. It seems hardly necessary to recall the fact that these so-called "pianoforte recitals" of Mr. Hallé's have long ceased to be "recitals" properly so called; at the same time it may be remarked that they are not inappropriately styled "pianoforte recitals," from the fact that in nearly every work presented the pianoforte is the predominating instrument. As was the case last season, Mr. Hallé has again secured the services of Mme. Norman-Néruda, Mr. L. Ries, Straus, and Franz Néruda, as his coadjutors. The programme of Mr. Hallé's first recital, though it involved no actual novelty, was one of great excellence. The concerted works brought forward were Brahms' quintett in F minor, Op. 34; Mendelssohn's quartett in A minor, Op. 3, No. 3; and Mozart's sonata in A major, No. 12, for violin and pianoforte. For his solo Mr. Hallé made choice of Beethoven's sonata in E flat, Op. 27, No. 1.

At the second recital, which was graced by the presence of Her Royal Highness the Princess of Wales, the concerted works were Spohr's trio in E minor, Op. 119—a pleasing work, but too much marked by mannerism and monotony—and Beethoven's variations on the air "Ich bin der Schneider Kakadu," Mme. Norman-Néruda was heard alone in a creation in G by J. Raff, and in Lachner's Tambourin in the same key, both very pleasing and effective works; and Mr. Hallé in excerpts from different works by Bach, consisting of a praeambulum, an aria, a passepied, and a gigue.

Two works were brought forward for the first time by Mr. Hallé at his third recital, viz., a quartett in G major, Op. 50, by F. Kiel, and a trio in E flat, No. 5, by Haydn. On any work by the last-named master who is always welcome, comment would be superfluous at the present day. On the other hand of Friedrich Kiel little enough is known in England, born at Puderbach, on the Lahn in 1821, and educated under Professor Dehn, in Germany he has long been esteemed as belonging to the conservative school of musicians, but as one who, while adhering to the old-established forms, aims at infusing a modern spirit into his compositions. The quartett in question, on a first hearing struck us as straightforward and pleasing enough, but wanting in vigour. A noticeable point was the treatment of the slow movement with the strings muted, but it was the finale which, by its more vivacious character made the most favourable impression. For his solo Mr. Hallé made choice of Beethoven's seldom-heard but beautiful sonata in F sharp, Op. 78, followed by a nocturne in E, Op. 62, and a mazurka in C sharp minor, by Chopin; but the most taking item of the programme, which ensured a recall for Mme. Norman-Néruda and Mr. Hallé, was Schubert's grand fantasia, Op. 159, for violin and pianoforte, which is among the most brilliant of his chamber works.

In addition to the above, a number of concerts have been given which fairly demand a more detailed notice than at this busy season of the year we are in a position to give. It must suffice therefore, to record as facts the "pianoforte recitals" by Mme. Maria Angela,

Miss Florence May, and Mlle. Marie Krebs, of whom the last-named lady has announced a second for the 2nd just.

Messrs. J. Ludwig and H. Daubert have commenced a series of four classical chamber concerts at the New Gallery, 7, Argyll Street, Oxford Circus. The dates of their remaining two concerts are June 9th and 23rd.

Summary of Country News.

[Under this heading we publish news obtained from occasional correspondents or local papers. We cannot hold ourselves responsible for the opinions expressed therein.]

ABERDEEN.—On the 30th April Haydn's First Mass in B flat was performed in Blackfriars Congregational Church, when the Rev. Joseph Vickery also delivered a highly interesting lecture on Haydn's instrumental music. The Mass was performed by the choir of Blackfriars Church, assisted by several efficient members of the chorus and band of the Choral Union. The former consists of twelve numbers, with English words, added and adapted by Mr. R. G. Loraine. The band was under the leadership of Mr. J. N. Justice, while the choir was conducted by Mr. Robert Youngson.

BATH.—On the 19th ult. Mr. George Ensley gave an Organ Recital at the Concert Hall. The programme consisted of "The Bridal Chorus," from Wagner's Lohengrin, Suppé's Overture, "Le Poète et le Paysan," and other works, amongst which J. L. Roeckel's "Air du Dauphin" was encored.

BRIGHTON.—On the 19th April the Philharmonic Society gave their fifth concert of the season at the Academy of Music. The most important works performed were Mozart's E flat Symphony, Beethoven's C minor Concerto, Op. 37, Rubinstein's "Faust," Op. 68, Barcarole, from the fourth Concerto, by W. S. Bennett, and Liszt's Symphonische Dichtungen No. 2, "Tasso lamento e trionfo." The pianist on this occasion was Mr. Richard Hoffman.

CLIFTON.—The season of the Clifton Winter Entertainments was brought to a close by the proprietor and manager, Mr. J. C. Daniel, giving a grand Soirée Musicale, at the Victoria Rooms, on the 7th ult. The artists engaged were Chevalier Lemmens, who played a series of pieces on the grand organ; a solo pianist, Miss Townsend; and as vocalists Mme. Lemmens-Sherrington, and her sister, Mlle. Jose Sherrington.

DERBY.—Mr. W. W. Woodward, Organist of St. Marie's Catholic Church, gave an Organ Recital on the new organ recently erected in Ramsdale. The selections performed, from the Sonatas of Mendelssohn, Fugues by J. S. Bach, and various pieces from other eminent writers for the organ, brought out its fine quality of tone. The organ contains three complete manuals—CC to A in alt; pedals, 30 notes; two independent stops, viz. sub-bass 16 ft., and violoncello 8 ft. tone; total number of stops, 28. Built by Mr. J. M. Grunwell, of this town.

LEEDS.—Dr. Spark gave two Recitals on the organ at the Exhibition of Arts and Manufactures on the 24th ult. At the first he performed a selection of English and German Music, and at the second a selection of Italian and French Music.

LEEDS TOWN HALL CONCERTS.—The concert given on the 29th ult. was announced as having the additional attraction of the decorations used on the occasion of the ball given by the Mayor in honour of the visit of the Duke of Edinburgh; but only a portion of these decorations had been left by Messrs. Defries. The vocalists were Miss Smythe, Miss M'Donagh, Mr. E. Kemp, and Mr. Charlesworth Prince, together with the Part Song Union; Dr. Spark conducting and presiding at the organ. Miss M'Donagh made her first appearance at these concerts. She possesses a good contralto voice, and promises to be an acquisition to the vocal resources of the district. Miss Smythe and Mr. Kemp were encored, as was also the Part Song Union. Dr. Spark played his new Festal March.

LIVERPOOL.—On 5th inst. the members of the Societa Armonica gave a complimentary concert to their conductor (Mr. Armstrong) and leader (Mr. H. Lawson), who have efficiently performed their duties for twelve and ten years respectively. The artistes were Madame Billinie Porter, Miss E. Armstrong, Mr. H. C. Harrison, and Mr. T. J. Hughes. The vocal gems of the evening were L. Arditi's Valse, admirably sung by Madame B. Porter, and "Quitting Home," which was rendered by Madame B. Porter and Miss Armstrong. The instrumental portion of the programme comprised the Overture to "Zampa," Schubert's "Rosamunde" music, the Overture to "Martha," &c.

STOCKPORT.—The Stockport Choral Society gave an excellent performance of Dr. Bridge's Oratorio, "Mount Moriah," on Tuesday evening, the 20th ult. The reception of the work, as well as of the composer who conducted, was most enthusiastic. The band (led by Mr. C. A. Seymour, of Manchester) and chorus numbered upwards of 100 performers, and the way in which they performed their arduous duties was worthy of all praise. The principals were Miss Bristow, Narrator; Master Whitehead, Angel; Mr. R. R. Ambler, Isaac; and Mr. Ellis, Abraham. Mr. Ambler and Mr. Ellis received a well merited encore for their singing of the beautiful duet, "O Lord our God," and Master Whitehead received a like compliment for the exquisite manner in which he sang the portion allotted to the Angel, the effect being much enhanced by the judicious accompaniment of the harp, by Miss Lockwood. The second part of the concert consisted of a selection from the "Creation," two organ solos by Dr. Bridge, and "With her angels" (Jephtha) well sung by Mr. Ambler.

WINDSOR.—The third and concluding concert of the season given by the Windsor and Eton Choral Society, took place in the Town Hall on the 24th ult. The piece selected for performance was Handel's Oratorio, "Judas Maccabæus." The solos were taken by Miss Bessie Stroud of the London concerts, Master Whitehouse, Mr. A. Marriott of St. George's Chapel, Mr. Mahon (tenor), and Mr. O. Christian (bass) of Eton College Chapel. The orchestra numbered some 60 or 70 performers, the choral portion being strengthened by members from the choirs of St. George's and Eton College Chapels. The instrumental portion was all that could be desired. Mr. Liddle officiated as leader of the band, Mr. C. Hancock presided at the harmonium, and Sir George Elvey conducted.

WORCESTER.—If a successful advent forebodes success in the future—and it often is the case—then the members of the recently resuscitated Worcester Philharmonic Society may congratulate themselves upon having started on the right road, for their performance of Macfarren's new Oratorio, "St. John the Baptist," on 28th ult., is deserving of the highest praise. Whether as regards the instrumental portions of the work or the choruses, it was patent to every listener that the Oratorio had been well worked out before presentation to the public. The society was assisted in the vocal portions by Mrs. A. J. Sutton, soprano, whose singing of the one song set down in the part of *Salome* produced quite a *furore* of applause; Miss Nelly Watkins, contralto; Mr. W. M. Dunn, tenor; and Mr. Orlando Christian, bass. The instrumentalists were—First violins, Messrs. Humphreys, Spray, Sayers, and Grubb; second violins, Messrs. Sayers, W. Elgar, Grainger, and Draper; violas, Messrs. Jones and H. Elgar; violoncellos, Messrs. White and Whitfield; double-basses, Messrs. Pitman and brooks; flute, Mr. Hadley; horns, Messrs. F. Probin and A. Probin; trombone, Mr. Bick; pianoforte, Mr. A. R. Quarterman; organ, Mr. Waddley; conductor, Mr. W. Done. The choruses throughout were well taken up. The audience was a very numerous one, all parts of the Music Hall being well filled.

Musical Notes.

MR. ARTHUR DUKE COLERIDGE, M.A., who is well-known as an accomplished amateur, but more widely as the translator of Kreissle von Hellborn's "Life of Schubert," has recently been lecturing in Birmingham, Leeds, and Leamington, on the "Life and Times of J. S. Bach." In his musical illustrations, which included extracts from several of Bach's Church Cantatas, the Mass in B minor, the "Christmas" oratorio, and several little-known works by G. A. Hasse, Graun, and Handel, he was assisted by Miss Alleby, Miss E. Alleby, Miss E. Lloyd, and a selected choir, with Mr. Stephen S. Stratton at the pianoforte.

MR. ALFRED PITMAN'S CONCERT.—Mr. Alfred Pitman, an amateur tenor singer of some repute in South London, gave an annual vocal and instrumental concert on Tuesday, April 27th, at the Angell Town Institute, Brixton. The concert opened with Beethoven's Romance in G for the violin, rendered in an artistic style by Mr. J. R. Wade Thirlwall, and enthusiastically applauded. Mr. Thirlwall, who is a rising violinist, also joined Mr. W. Maby in De Beriot and Osborne's brilliant "William Tell" duet for violin and piano, which, as regards both dash and delicacy was effectively played by both gentlemen. Miss Emily Spiller delighted her audience with Henry Smart's "The Sailor's Story," and a scena from Verdi's "Traviata," receiving an encore for both. Mr. Pitman sung Sullivan's "Once again," and Willard Morgan's "My sweetheart when a boy," with considerable taste and feeling. The programme consisted of various other vocal pieces, as well as pianoforte solos too numerous to notice—amongst the latter Mr. Sidney Hill was successful in Thalberg's fantasia on airs from "Masaniello."

THE 52nd Lower Rhenish Musical Festival was held at Düsseldorf on the 16th, 17th, and 18th ult. Beethoven's "Missa Solemnis," and Handel's "Hercules" were the most conspicuous works performed. Mesdames Peschka-Leutner and Joachim were the principal vocalists, and Herr Joachim conducted. The chorus consisted of over 700 performers, while the band numbered 134.

ORGAN APPOINTMENT.—Mr. Claude L. Ferneley has been appointed organist to the parish church, Melton Mowbray, by the Vicar, May 8, 1875.

TO CORRESPONDENTS.

T. J. H.—*Euphrosine et Coradin* is an opera by Méhul.

A SUBSCRIBER.—Liszt's "Life of Chopin" was originally written in French. An English translation of it, by Martha Walker Cook, has been published by Messrs. Leypoldt and Holt, of New York. We know of no English biographical sketch of Liszt's early career and youth. Fétis has a long article upon Liszt in his "Biographie des Musiciens," and for incidents of his youth our correspondent may be referred to a series of articles (translated from the Flemish *Propylæen*, 1869) consisting for the most part of letters from Liszt's father to Carl Czerny, which appeared in Vols. I. and II. of the *Monthly Musical Record*, as well as to an abridged translation (in Vol. III.) of W. von Lenz's interesting work, *Die Grossen Pianoforte-virtuosen unserer Zeit, aus persönlicher Bekanntschaft.*

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. AUGENER & Co., *86, Newgate Street.*

The number of the MUSICAL RECORD *has now reached 5,000 per Month. This can be verified at Messrs.* CASSELL, PETTER & GALPIN'S, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

"THE MONTHLY MUSICAL RECORD."

The Scale of Charges for Advertisements is as follows:—

	£ s. d.
Per Page	3 0 0
Half Page	1 11 0
Quarter Page	1 0 0
Quarter Column	0 11 0
One Eighth Column	0 5 0

Four lines or less, 3s. Ninepence a line (of ten words) afterwards.

JOACHIM RAFF'S

PIANOFORTE WORKS.

	£ s. d.
No. 1 Am Lorelay Fels	0 3 0
2 Abendi (Evensdie)	0 3 0
3 Lohengrin, by R. Wagner	0 3 0

Am Lorelay Fels is a very pleasing *andante* introducing Silcher's well-known Volkslied; the second, Abendi, is a short and very graceful nocturne; and the third is by far the best fantasia on Wagner's *Lohengrin* that we have yet seen. The treatment is thoroughly in keeping with the music, which is more than can be said for some fantasias that might be named."—*Monthly Musical Record*, March 1874.

4. Freischütz, by Weber	0 3 0
5. Somnambula, by Bellini	0 3 0

Freischütz and *Somnambula*, two Fantasias by Joachim Raff, are very different from the ordinary operatic pot-pourri. They are two exceedingly clever and thoroughly artistic pieces, requiring expert players to do justice to them but most effective when properly played. It is particularly interesting to observe the contrast of style of the two arrangements. The Freischütz is in Raff's ordinary manner while in the Somnambula he has no doubt intentionally adopted an Italian one."—*Monthly Musical Record* April 1874.

6. Minuet	0 3 0

"The Minuetto, in A major, is simply charming—full of piquancy and grace, and with a certain old-fashioned excitement about it which will render it a universal favourite."—*Monthly Musical Record*, March, 1874.

7 Romance	0 3 0
8. Fleurette Rêveuse	0 3 0
9. Rêve des Vaches	0 3 0
10. Marche Rondinette	0 3 0

"*Fleurette*, *Rêve des Vaches* and *Marche* are three attractive little drawing-room pieces, in various styles. The first-named is both short and easy—very pleasing, but with somewhat less individuality than is to be found in much of its composer's music. The Rêve des Vaches is somewhat more difficult but also more characteristic and the "Rondinetto," the principal subject of which is of the somewhat unusual rhythm of five bars, will interest both from its themes and treatment. All three pieces can be honestly recommended."—*Monthly Musical Record* July 1874.

10 Après le Coucher du Soleil. Méditation	0 3 0
10. The Torrent. Study	0 3 0

LONDON: AUGENER & CO., 86, NEWGATE STREET.

ROBERT VOLKMANN'S

PIANOFORTE WORKS

Revised by E. PAUER

PIANOFORTE SOLOS.

	£ s. d.
WANDERSKIZZEN (Wander Sketches) Edited by E. Pauer Complete	0 12 0

Book I., 4s.

1 Pleasant Wandering.
2 In the Forest.
3 Lovely Meadows.
4 At the Inn.

Book II., 4s.

5 The Churchyard.
6 By the Brook.
7 To the Setting Sun.
8 The Return.

"The eight movements are supposed to reflect the different impressions raised by various scenes, each having a distinct character as indicated by the respective titles affixed to them. While *all are interesting*, Nos. 3 and 8 are particularly distinguished by grace of melody and neatness of finish. Judging by this specimen, more of Herr Volkmann's pianoforte music might advantageously be introduced to the English public."—*Daily News*, December 29th 1869.

GRANDMOTHER'S SONGS (Lieder der Grossmutter). Children's Pieces. Revised by E. Pauer. Op. 13. 2 Books, each 2 0

Are a series of little pieces for children, in the style of those to be found in Schumann's "Album." They are sufficiently tuneful to be pleasing to young people, and not too difficult to be within their reach. The careful fingering supplied by the Editor Mr. Pauer will increase their value for teaching purposes."—*Monthly Musical Record* October, 1874.

PIANOFORTE DUETS.

	£ s. d.
MUSICAL PICTURE BOOK (Musikalischer Bilderbuch). Op. 11. Revised by E. Pauer. Complete	0 7 0

Or singly—

No. 1 To the Mill (To der Mühle)	0 1 0
2 The Postillion (Der Postillon)	0 1 0
3 The Russians are coming (Die Russen kommen)	0 1 0
4 On the Lake (Auf dem See)	0 1 0
5 The Cuckoo and the Wanderer (Der Kukuk und der Wandersmann)	0 1 0
6. The Shepherd (Der Schäfer)	0 3 0

"Very little is known in this country of the music of Robert Volkmann. We heartily welcome, therefore, an English edition of his *Musical Picture Book* Op. 11 (Augener & Co.), which consists of six very charming little characteristic pieces for four hands. By no means difficult yet most pleasing and effective, these sketches are sure to become popular wherever they are known."—*Record* January 1875.

HUNGARIAN SKETCHES (Magyar Zene Vázlat). Seven Piano Duets. Op. 24. Revised by E. Pauer. Complete	0 7 0

No. 1 Reception	0 1 0
2 The Fishermaiden	0 1 6
3 Sunset Walk	0 0 0
4. Young Blood	0 0 0
5. To the Chapel	0 0 0
6. The Knight	0 0 6
7. Until the Linden-tree	0 1 6
THREE MARCHES. Op. 40. Revised by E. Pauer. Complete	0 3 0

Or singly—

No. 1 In A flat	0 1 6
2 In C	0 1 0
3. In F minor	0 0 6

London: AUGENER & Co., 86, Newgate Street; Forbert's Place, and 81, Regent Street.

Gratis on Application.

NEW CATALOGUES, RECENTLY PUBLISHED.

Part I. Violin, Violoncello, Flute and other Instrumental Music.

Part II. Addenda to Pianoforte Catalogue containing 2,000 newer Works.

Peters' List. Containing 4,000 cheap Works.

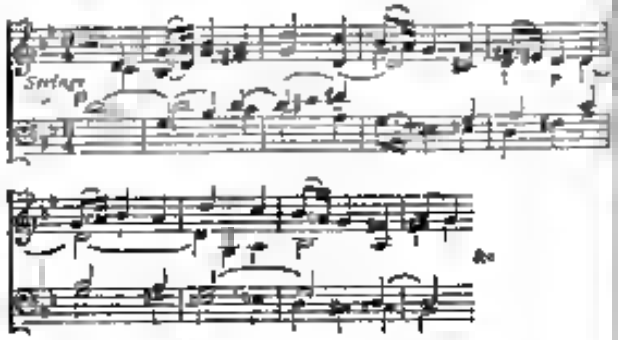
London: AUGENER & CO., 86, Newgate Street; 81, Regent Street; and Forbert's Place, Regent Street.

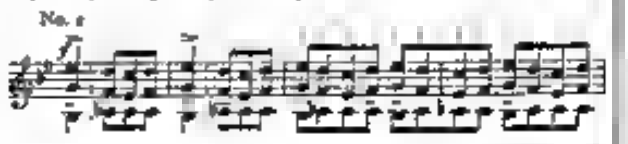
The Monthly Musical Record.
JULY 1, 1875

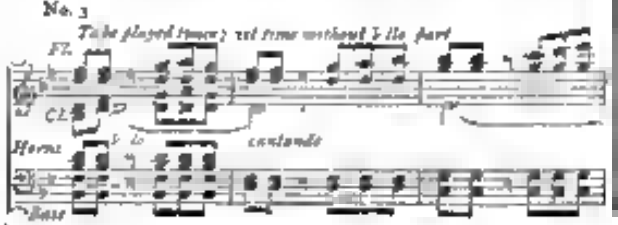
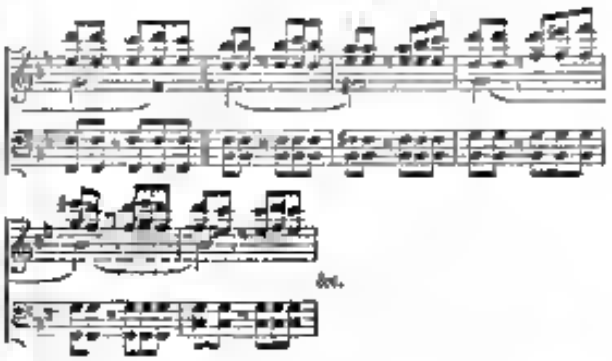
JOACHIM RAFF'S SYMPHONY
NO. 4, IN G MINOR, OF 167
By J. S. SHEDLOCK, B.A.

This symphony, like No. 2, in C major, speaks for itself without the aid of any explanatory introduction, and we may add, fares none the worse on this account. It contains ideas and developments of a high character, and must be regarded as a valuable addition to the so-called class of absolute music.

The first movement (*allegro*) opens at once with the principal subject, the first phrase being announced in soft tones by the violoncellos and double-basses, without harmony. The theme is then taken up by the first violins, and harmonised thus:—

No. 1

It flows on in a similar strain until interrupted by a syncopated *forte* passage for full orchestra:—

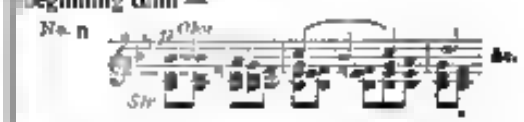
No. 2

This transition from G minor to the relative major key B flat, is effected by means of a short enharmonic passage on which is thrown, as it were, the shadow of the coming phrase for wind instruments (see next extract). This passage recurs in the middle or development section, and is in fact the only form in which the relative major subject is represented in that portion of the allegro. The key of B flat being firmly established, the *real* subject commences with a lively phrase (*pizz. and staccato*) for flutes, clarinets, horns, and bassoons, and at the fifth bar the violoncellos introduce a quasi counter theme, on which the "*cantando*" style and marked phrasing contrast in an effective manner with the *movement saccadé* of the wind:—

No. 3

In the above extract of close harmony, we have omitted the clarinet and horn parts after the first bar, in order to indicate more clearly the violoncello solo and its combination with the wind phrase.

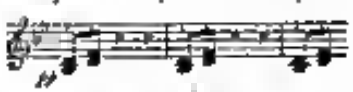
These two ideas are worked together for thirteen bars longer, coming to a full close on the tonic. Raff, ever fertile in themes, now continues with the following fresh and pleasing idea for horns and clarinets accompanied in a florid manner by the strings:—

No. 4

Then a short and vigorous passage for full orchestra, and a charming coda in which the melody just quoted (Ex. 4) is happily combined with the figure of wind theme (Ex. 3) beginning thus:—

No. 5

The composer seems loth to conclude. The parting rhythm gradually subsides, until we only hear—

No. 6



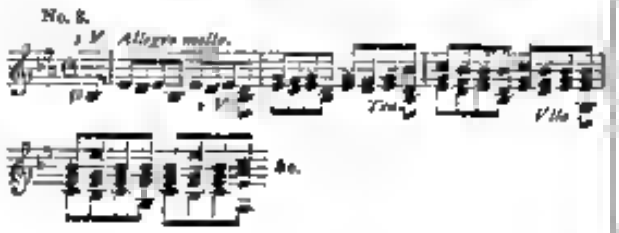
The middle part opens with four bars (based on a fragment of the principal theme) which clearly indicate the key of F minor; and in the fifth bar the flutes start off with the theme in F sharp minor, a similar surprise occurs a little later on (p. 27, score). Throughout the whole of this "working out" section, the successful blending together of creative and scientific elements, and the careful observance of the laws of contrast and gradation in every detail of rhythm and modulation combine to produce a most pleasing—interesting as well as ingenious piece of workmanship. It contains a new figure of considerable importance:—

No. 7

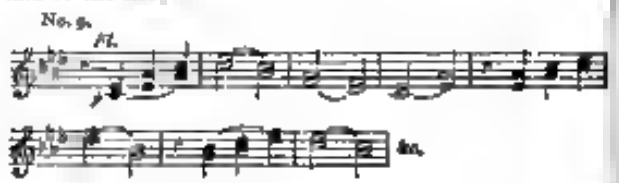
which, after receiving fugal treatment, serves as a connecting link between the principal theme (Ex. 1) and the modification of wind phrase (Ex. 3) being made to combine with each in turn. After a long pedal passage, the first subject returns with slight alteration followed by the second subject according to the usual form, in the key of G major. The movement terminates with a long but very interesting coda, full of clever combinations, among which the new figure just mentioned plays a most important part.

Digitized by Google

A brief notice must be given of the second movement, the scherzo, which, if not particularly remarkable as regards conception of idea will doubtless please for its themes are simple, and the orchestration light and graceful. There are no bizarre modulations, disturbing rhythms or mysterious thematic combinations. The quaver figure of the minuet is however introduced in the trio, yet without the unpleasant suggestion of pre-ordination. We give a few bars of the scherzo:—

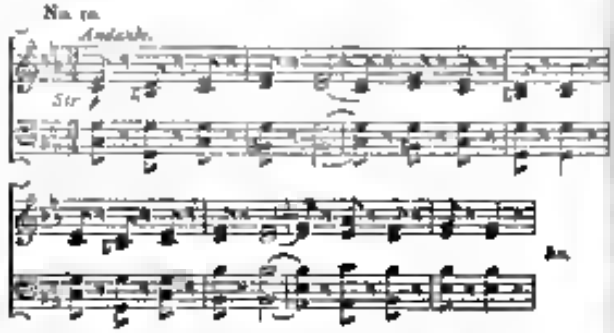
No. 8.

and of the trio:—

No. 9.



After the repetition of the scherzo, the movement concludes with a very short coda.

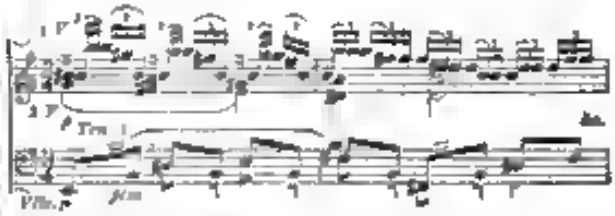
The third movement (*andante non troppo mosso*, 3-4) opens with a simple and graceful theme of sixteen bars, commencing thus:—

No. 10.

Four variations on this theme then follow: the *first* for solo bassoon; the *second* for solo limeboy; the *third* for flutes, hautboys and clarinets, accompanied by the strings in arpeggio chords, while double-basses and bassoons complete the harmonies; and the *fourth* in syncopated rhythm for full orchestra. To these succeeds a new melody in the key of the sub-mediant, beginning thus:—

No. 11.

After a short intermediate phrase commencing with imitative passages for first and second violins the above-quoted phrase is repeated, the melody being assigned to the violins, flutes, and clarinets.

A return is made to the key of C minor, and then we come to a short but interesting development of a portion of the principal theme to which is added an interesting double counterpoint in the octave. *A forte* and *crescendo* passage brings us to another variation of the opening theme. The first strain in C major is given in loud and brilliant tones by full orchestra, and terminates in the key of E major, when the strings resume in the following delicate manner:—

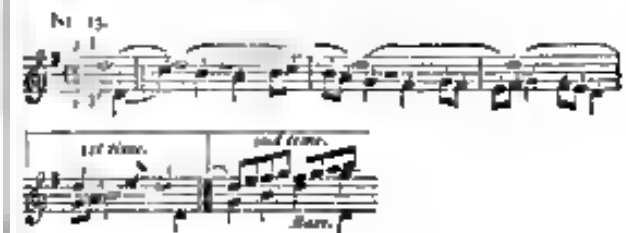
No. 12.

This variation closes in the key of C major and is followed by a repetition of the whole of the middle subject (Ex. 11) in the same key.

Such fertile imagination seems really inexhaustible, for the principal theme is again presented to us in two clever variations—the first in C minor, the second in C major. A short and most elegant coda concludes the movement. We are fully aware that our description of all these interesting variations is very imperfect and unsatisfactory, but we must remind the reader that the same may be said even of the best verbal descriptions of music. How often in an article of this kind do we meet with phrases such as—*For a better comprehension of this passage, we must refer the reader to the score*; or, *A much longer quotation would be necessary to give an adequate idea*, &c.; or again, *No words can give any idea of this passage*, &c. The object of an analysis is simply to *create* interest which may be more fully satisfied by perusing the score and (when practicable) by listening to a performance of the work in question.

Apologising for this digression, we now proceed to notice the fourth and concluding movement.

We find we get an allegro of two pages (score) beginning with a few bars of the first subject (Ex. 1) of the opening movement, followed by a recitative passage for violoncellos.

Passing on from this *souvenir* of the choral symphony, we come to the finale (*minore*), which, after a few introductory bars, commences with the following lively rondo theme:—

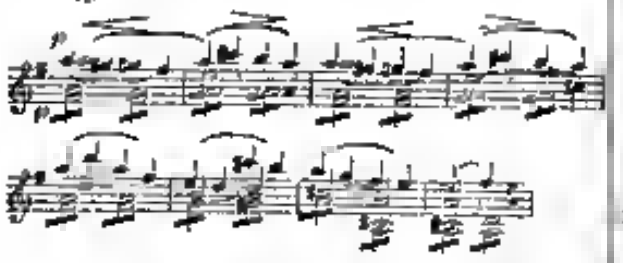
No. 13.

This phrase (as indicated in above quotation) is now repeated by the first bassoon and after a short strain in B minor is taken up again by the bassoon and horns and immediately after echoed by the full orchestra. Space forbids mention of the varied interesting features of the accompaniment at each reappearance of the theme. A somewhat dry figure is introduced:—

No. 14.

which in the course of an extended development becomes really interesting. We are now brought to the dominant

Digitized by Google

and introduced in a charming manner to the following melodious middle subject —

No. 15.

A vigorous passage for the strings leads us back to the first key and the principal theme, which is first played by a hautboy and a horn as a canon in the octave above, and afterwards by full orchestra as before.

We now reach the middle section of the movement, of which a very brief description must be given.

It consists of two parts. In the first a new subject is introduced, beginning thus —

No. 16.

This theme is developed in a pleasing manner for some little time, and in the sameness of its rhythm and tonality affords a striking contrast to the maze of contrapuntal entanglement into which we are about to enter. The second part of the section consists of a development of figure (Ex. 14)—in the course of which it receives the addition of no less than three counter subjects, all of which are worked together in most elaborate fashion.

We are led back by a long series of modulations to the original key (C major). Instead of the appearance of the principal theme (Ex. 13) as we should have expected the middle subject enters followed by the gorgeous passage before noticed. A sudden change of time to 3-2 for seven bars during which the horn gives a reminiscence of first subject of first movement, brings us to *alla breve* time, in which our principal theme reappears metamorphosed thus —

No. 17.

A short stringendo passage leads to a most brilliant coda (*un poco più mosso*) at the commencement of which the horns and trumpets give figure of theme (Ex. 16) in augmentation, while the triplet crotchet movement is kept up by the wind with unabated energy, accompanied by strings in syncopation. One more change takes place. The time becomes *ancora più mosso*, the triplets cease, and an energetic stretto built on figure of Ex. 16 just mentioned, but in original crotchets, brings this interesting movement and the whole symphony to a conclusion.

LOHENGRIN.

THE interest which the presentation of this world-renowned opera at both our Italian Opera Houses has excited in musical circles, and the undoubted success which has attended it, will render the season of 1875 a memorable one in the annals of opera in London. At the same time, the tardy fulfilment of a promise first put forth in 1864 by the director of Her Majesty's Theatre, and as often as not repeated in subsequent seasons by one or the other or both of our Italian Opera directors, and as often broken, affords but a melancholy proof of how far, with all our boasted insight and intelligence, England is behindhand in musical matters. It is not to be wondered at, however, that our Opera directors should have denied Wagner a hearing as long as they could do so with a good grace. Apart from the difficulties attending the production of his works, arising from their difference of style from that which Italian singers are accustomed to, they seem to have had not only the dread of failure before their eyes, but also the possible results of success, it having been predicted by some that should Wagner's operas prove successful, they would empty their theatres for all other operas. Of this, however, there seems to be no fear in London, as well as in Vienna, it has been proved that there are audiences to be found for everything that has won a sufficient notoriety elsewhere—for Verdi's *Requiem* and Moody and Sankey, as for Wagner's *Lohengrin*. From whatever motive either *Lohengrin* or *Tannhäuser* has been made to figure so often in our Opera programmes since 1864—whether this has been with the view to excite curiosity respecting them, or, as is more probable, to prevent their being given by a German company—it matters not. *Lohengrin* has at last made its way here—but in an Italian dress. That it should not have been first heard in its original tongue cannot but be regretted, at least by those who have familiarised themselves with it in Germany; but to others this seems to have made less difference than might have been anticipated, so many are there who are accustomed to listen to operas in a language which they can often neither hear nor understand. That the work which has risen in favour with each repetition, has met with a success far exceeding the most sanguine expectations cannot for a moment be questioned. That in due course *Lohengrin* will be followed by *Der Fliegende Holländer* and *Tannhäuser* there can hardly be a doubt. Whether it be true or not, as has been hinted, that the warm reception awarded to it is mainly due to the efforts of Wagner's compatriots the Liest seems to have established itself that there is a public in London for Wagner's operas even when they are only to be heard in Italian.

Wagner's ideas and theories have been so fully put forth in former pages of the MONTHLY MUSICAL RECORD as well as elsewhere, in connection with his late performances, *Lohengrin* has been so fully reported upon and discussed by the daily papers, and the music has been made so accessible by the publication of cheap editions of the pianoforte score, as well as of numerous arrangements by Liszt, Raff &c. that in speaking of the work at this date we feel that there is little call for us to repeat a description of it, and that therefore it is better to restrict our remarks in the main to such points as seem to us to have been overlooked or insufficiently dwelt upon by others.

First, as to the poet-composer's libretto. Too little stress seems to have been laid upon its worth and beauty as a dramatic poem, in consequence, no doubt, of its having first come before many of us in an Italian translation. Apart from all musical considerations the vast

field for study opened out by the poetic material alone of Wagner's dramatic works, and which must have led many to the perusal of Professor Max Müller's interesting book on "Comparative Mythology" and similar works, in a strong point in their favour. It would be an interesting task to trace the subject matter of *Lohengrin* to its original sources, which would probably be found to lie in some such old world story as that of Zeus and Semele, if indeed it take us not back even to the time of Adam and Eve. By Wagner it was derived with some slight modifications, from the great "Parzival" of Wolfram von Eschenbach, one of the most famous of the Minnesingers of the thirteenth century. In this it appears as an episode consisting of a compilation of several legends. For those who like to delight the obsolete dialect in which it was written, it would be interesting to read it in the original. But for the benefit of others we append an English version of the story, as it occurs in Von Eschenbach's poem (verses 24, 614—24, 715) extracted from G. Baring Gould's "Curious Myths of the Middle Ages" it runs as follows —

The Duke of Limburg and Brabant died, leaving an only daughter, Else. On his death-bed he committed her to the care of Frederick von Telramund a brave knight who had overcome a dragon in Sweden. After the duke's death Frederick claimed the hand of Else as the price that had been promised him that when she raised it, he appealed to the emperor Henry the Fowler asking permission to assert his right in the lists against any champion Else might select.

Permission was granted, and the duchess looked in vain for a knight who would fight in her cause against the redoubted Frederick of Telramund.

Then far away in the sacred temple of the Grail, at Montsalvatsch, tolled the bell, untouched by human hands—a signal that help was needed. At once Lohengrin, son of Parzival, was sent in the reserve; but whither to go he knew not. He stood, lost in sorrow, ready to mount, when a swan appeared on the river drawing a skiff along. No sooner did Lohengrin behold this, than he exclaimed, "Take back the horse to its stable; I will go with the bird whither it shall lead!"

Trusting in God he took no provision on board. After he had been five days on the water the swan caught a fish, ate half, and gave the other half to the knight.

In the meanwhile the day of ordeal approached and Else fell into despair. But at the hour when the lists were opened, there appeared the boat drawn by the silver swan; and in the little vessel lay Lohengrin asleep upon his shield. The swan drew the boat to the landing, the knight awoke, sprang ashore, and then the bird swam away with the vessel.

Lohengrin, as soon as he learnt the story of the misfortunes of the Duchess Else, undertook to fight for her. The Knight of the Grail prevailed and slew Frederick. Then Else surrendered herself and her duchy to him; but he would only accept her hand on condition that she should not ask his race. For some time they lived happily together. On a day in a tournament he overthrew the Duke of Cleves, and broke his arm whereat the Duchess of Cleves exclaimed, "This Lohengrin may be a strong man, and a Christian, but who knows whence he has sprung? These words reached the ears of the Duchess of Brabant, she coloured, and hung her head.

At night Lohengrin heard her sobbing. He asked "My love, what ails thee?"

She replied, "The Duchess of Cleves has wounded me."

Lohengrin asked no more.

Next night she wept again; her husband again asked the reason, and received the same answer.

On the third night she burst forth with, "Husband, be not angry, but I must know whence you have sprung."

Then Lohengrin told her that his father was Parzival, and that God had sent him from the custody of the Grail. And he called his children to him, and said, "Bring them. Here are my horn and my sword, keep them carefully; and here, my wife, is the ring my mother gave me—never part with it."

Now at break of day the swan reappeared on the river drawing the little shallop. Lohengrin re-entered the boat, and departed, never to return.

We are enabled to supply some important particulars in relation to the composition of the music of *Lohengrin*, derived from the original full score which Wagner confided to the care of Liszt when he was forced to flee from Dresden at the time of the Revolution of 1848—49. The dates given therein, in Wagner's own handwriting, are as follow:—Instrumental introduction finished, 28th August (no year named). First Act begun, 12th May, 1847, finished, 8th June, 1847. Second Act begun, 18th June, 1847, finished, 2nd August, 1847. Third Act begun in Dresden, 9th September, 1846; finished, 5th March, 1847. Hence it will be seen that Wagner commenced with the composition of the third Act, then that of the first, then the second, and presumably wrote the introduction last of all. Each act, it will be observed, was completed in an astonishingly rapid manner, and the entire work within a year.

The first performance of *Lohengrin*, for which we are indebted to Liszt's wondrous intellect and prescience, took place, under his direction, at Weimar, on the 28th August, 1850. It will be within the truth to add, that since that date it has never been heard in its entirety, for the reason that it then contained several pieces (to wit, a chorus and a long solo for Lohengrin in the third act, &c.) which do not appear in the published score. And as it therefore there it has only been on rare occasions that it has come to a complete hearing even in Germany. What should not, therefore, perhaps complain that it has been presented to us here in an abbreviated form, but that the excised ones which have been adopted especially those at Drury Lane might have been more judiciously made, there can be no question.

Between the performances at our Italian Opera Houses we think there was not much to choose. While that at Covent Garden was on the grander scale, and the most complete that at Drury Lane was the most compact and, in some respects the most finished. Both suffered from the absence of a conductor accustomed to Wagner's works. With Von Bülow in London, a grand opportunity was missed. Had he been entrusted with the production of the work or even had his counsel been sought, with the material at either house in the way of vocal resources, orchestra, and decoration we might have had such a performance of *Lohengrin* (barring its being in Italian) as has probably never yet been given. By the aid of such executive display of the highest excellence on the part of several of the leading characters and with a gorgeous and costly *mise en-scène* there was much to condemn on the score of coarseness on the part of band and chorus—and of mistaken tempi, Sir Michael Costa often taking passages as much too slow as they were hurried by Sig. Vianesi. However, we take into consideration the difficulties arising from the work being one of a character so entirely foreign and opposed to the feelings of nearly all concerned in its performance, it may fairly be averred that its presentation has resulted in additional credit to both establishments. But currently enough, what was among the most satisfactory points in the one house was among the weakest in the other. Then, without speaking disparagingly of the general powers of Mme. Nilsson and Mlle. d'Angeri, it may be averred that Mlle. Albani's impersonation of Elsa was the leading feature of the Covent Garden performance; just as Mlle. Titiens' conception of the part of Ortrud was the most striking at Drury Lane. Except for the tumultuousness of voice displayed by Sig. Nicolini latterly replaced by Sig. Chipsi at Covent Garden, the part of Lohengrin has been well filled at both houses; Sig. Campanini being the impersonator of it at Drury Lane. M. Vinnrel at Covent Garden, and Sig. Galassi at Drury Lane were both good as Telramund; but Herr Behrens, as the King at Drury Lane, was an much superior to Herr Seidemann

at Covent Garden as Sig Capponi, as the Herald at the latter, was superior to Sig Costa in the same rôle at the former.

To attempt anything like a critical description of the music of *Lohengrin* would carry us far beyond the limits of a single article. We must therefore, be content with the brief statement of our opinion—grounded from repeated hearings in Germany, during the last twenty years of *Der Fliegende Holländer*, *Tannhäuser*, *Lohengrin*, *Die Meistersinger*, *Das Rheingold* and *Die Walküre*—that in its worth as a musical drama *Lohengrin* has only been surpassed by some of Wagner's later creations.

The production of *Lohengrin* in London, exciting as it has done additional curiosity respecting Wagner's works, seems to have fallen in the very nick of time. That it will decide many to attend the *Nibelung* performances at Bayreuth next year who would not otherwise have thought of doing so there can be little doubt. Having proved itself unprecedented a success, and having doubtless added greatly to the coffers of Messrs. Gye and Mapleson, it is to be hoped that as a thank offering these gentlemen, following the example of their brother managers in Germany, will before the close of the season, institute a performance in aid of Wagner's gigantic and much talked-of Bayreuth scheme.

A PILGRIMAGE TO BEETHOVEN.

BY RICHARD WAGNER.

(*Concluded from page 84.*)

THERE I was, in the sanctuary. The miserable dilemma however in which the Briton had placed me deprived me of the happy self consciousness that was necessary to enable me to enjoy my good fortune. As far as external went the impression Beethoven made was not one calculated to call forth ease and confidence of manner. The indoor clothes he had on did not look over-neat, and he wore a red woollen scarf round his body; his long, stiff, grey hair was all matted and tangled, while his sinister, unfriendly air was far from fitted to relieve me of my embarrassment. We sat down beside a table that was covered with writing materials.

We all three seemed uncomfortable, and no one spoke. It was evident that Beethoven was displeased at having to entertain two instead of one.

At length he opened the conversation by inquiring in a rough voice—

"You come from L——?"

I was going to answer, but he interrupted me by placing a sheet of paper and a pencil ready to my hand, and adding—

"Write. I cannot hear."

I knew of Beethoven's deafness and was prepared for it. None the less the words "I cannot hear" uttered in his harsh and broken voice went to my heart like a knife. To lead a poverty stricken and joyless existence to stand above all in knowledge of the might of sound, and to be compelled to say, "I cannot hear!" In an instant the secret of Beethoven's external woe revealed to me. I understood the furrows that sorrow had ploughed on his cheeks, the bitter melancholy of his glance, the determined hardness of his lip—*he could not hear*.

Flurried, and not knowing what I did, I scrawled a few words begging him to excuse me, and explaining somewhat the circumstances that had led to my appearing with the Englishman as a companion. The latter, meanwhile, was sitting tranquil and contented opposite Beethoven, who, after having glanced through what I had written, turned upon him with some vehemence and inquired what his business with him might be.

"I have the honour——" the Briton responded.

"I don't understand you," Beethoven broke in sharply. "I cannot hear and cannot speak much either. Write down what you want with me."

The Englishman reflected calmly for a second, and then drew his neat roll of music from his pocket and said to me—

"That's all right. You take the pencil, and tell Herr Beethoven that I beg him to look through my composition, if there is anything in it he does not like, will he have the kindness to put a cross against it?"

His request I wrote down word for word, in the hope of getting rid of him; and so it was. After Beethoven had read it he laid the Englishman's composition on the table with a queer smile, gave a short nod, and said, "I will send it."

This put my gentleman in the best of humours. He rose, made a particularly splendid bow, and took his leave. I drew a long breath—he was gone.

Now for the first time did I feel that I was in the sanctuary. Even Beethoven's face took a more genial aspect. He gazed at me for a moment in silence, and then began—

"The Briton has given you a great deal of annoyance?" he said. "Take comfort from me! these travelling Englishmen have tormented me beyond endurance. To-day they'll come and see a poor musician in the same way that they'll go to-morrow to look at a curious animal. For your sake I am sorry that I confounded you with him. You wrote that you were pleased with my compositions. I was glad to hear that, for nowadays I hardly expect that people will be taken with what I write."

The kind familiarity of his address soon relieved me from my embarrassment. His simple words brought a thrill of joy. I wrote that I was certainly not the only one to be full of hot enthusiasm for all his creations; that, for instance, there was nothing I would prize so highly as to be able to procure my native town the honour and delight of his presence, so that ease he would be in a position to recognise the effect his works had produced on a wider public.

"I dare say," Beethoven answered, "that my compositions are more to the taste of Northern Germany. I am often vexed with the Viennese, they hear too much rubbish every day to be always inclined to give earnest attention to work of an earnest kind."

I wanted to contradict him, and told how I had been the day before to see *Fidelio* and what frank enthusiasm the Viennese public had shown.

"Hm! hm!" the master growled. "*Fidelio!* I know, however, that it is only a fit of vanity that makes the good people clap their hands just now, for they have got it into their heads that the transformation of this opera I have effected is due to the advice they gave. Now they want to reward me for my pains and so they shout bravo. They are a pretty good natured race and little burdened with knowledge, and that is the reason I would rather have them round me than cleverer folk. Well, do you like *Fidelio?*"

I informed him of the impression the representation of the previous day had left upon me, and remarked that, through the additions he had made the effect of the whole had been splendidly enriched.

"Thankless sort of work," Beethoven replied. "I am not an operatic composer, at least I do not know of any theatre in the world for which I should like to write another opera. If I were to write an opera after my own heart people would run away; there would be no airs in it, no duets, tirades—none of those, of all the stuff with which they tinker up operas at the present day; and as to what I would substitute there is not a single singer that would sing it, nor a public that would listen. All they are accustomed to are gilded lies, brilliant nonsense, sugared vacuity. If any one wrote a true musical drama he would be thought a fool, and would be one in reality if, instead of keeping a thing of that kind to himself, he brought it before the public."

"And how might one set to work," I asked warmly, "to produce such a musical drama?"

"Do as Shakespeare did with his," was his almost vehement answer. He then continued, "Whoever makes it his business to supply females with passable voices with all kinds of showy finish, the sort of thing that brings them *bravo* and applause, ought to drop composing, go to Paris, and turn women's tailor. For my part I have no turn for matters of that sort. I know thoroughly well that the wise are in consequence of opinion that, though I am pretty well at instrumental music, I shall never be at home with vocal. They are right, as under vocal they only understand opera music, and heaven preserve me from any nearer acquaintance with such balderdash!"

I here took the liberty of asking whether he really believed that anybody, after hearing his *Adelaide*, could venture to deny the splendid capacity he possessed for vocal music.

"Well," he answered, after a brief pause, "*Adelaide* and the like are, after all, only trifles, that give the professionals into whose hands they soon fall an opportunity of displaying their tricks of their art. But why should not vocal music grow into a grand a whole as instrumental, become something that would be as much respected by the frivolous singing folk as, for instance, a symphony by an orchestra? The human voice is there for us. Indeed it is a more exquisite and more noble organ of sound than any the orchestra can boast. Ought we not to be able to make just as independent a use of the one as of the other? What wholly new results might one achieve by so doing! The character of the human voice which is necessarily so distinct from what we find in instruments, could then be more especially cultivated and developed, and the most manifold of combinations be attained. Instruments represent sound in the primitive simplicity of the dawn of being; what they express can never be laid hold of and clearly defined, for they render the elements of life as it grew out of the chaos of the early creation when, perchance, there was not even one human being to take them to his heart. The genius of the human voice is quite a different thing; it gives mention with its combined individual emotions. Its character is therefore more limited, but distinct and definite. Let these two elements be brought together and united. To the wild and boundless impulses of early being as represented by the instruments, let the distinct and definite emotion of the human heart be opposed as represented by the voice. The addition of the latter will have a softening and genial influence on the war of primitive sensation, and will force the current of sound into a defined and united course; the human heart on the other hand, living into elemental being, will be largely the gainer, both in strength and grasp, and be able to resolve the misty diversity that floated before it into a distinct and thoroughly felt consciousness of the Most Highest."

Herr Beethoven's voice failed him and he paused for a few seconds. With a gentle sigh, he then continued—

"I must confess that in attempting this task one encounters much little thought of. For singing words are needed; but who would be able to put that poetry into words that is at the root of such a union of all elements? Poetry must then recede into the background, for words are too weak to play such a part. You will soon have in your hands a new piece of mine which will recall what I have just said. It is a symphony with choruses. I call your attention to the difficulty I have had in overcoming the unlucky insufficiency of the poetry I had to make use of. I determined at last to take Schiller's splendid hymn, 'An die Freude;' that, at any rate, is a noble and elevating poem, though it is very far from expressing what in truth, in this case, no verses that were ever made could express."

Up to this moment I can hardly realise the delight I felt at hearing Beethoven himself give me these hints to a fuller comprehension of that last gigantic symphony of his, which at that time was at most barely completed, and as yet unknown to any one. I expressed my enthusiastic gratitude for this assuredly rare condescension. I told him at the same time what a thrilling and joyous surprise it was for me to hear from his own lips that we could look forward to a new masterpiece from his pen. My eyes filled with tears—I could have knelt down before him.

Beethoven seemed to be conscious of my emotion. He threw me a glance half sad, half slily humorous, and said—

"You can defend me when people begin to talk of my new work. Remember me; the wise folk will think that I am mad, or, at all events, say that I am. You see, however, Mr R——, that I am not exactly insane yet, though it is quite possible that I am wretched enough to become so. People want me to write what they imagine to be good and beautiful; they do not consider that a poor deaf creature like myself must have thoughts of his own; that it is impossible for me to compose otherwise than out of my own heart—and that I can no that find not understand what they call beautiful," he added ironically, "is just that in which I am peculiarly unfortunate."

With these words he rose and began pacing up and down with short, quick steps. Moved to the depths of my nature, I also rose, trembling all over. It would have been altogether beyond my power to have continued our conversation either by writing or gesture. I became conscious that the moment had come when a prolongation of my visit might become unpleasant. To write down expressions of heartfelt gratitude and leave-taking seemed to me to savour too much of chilly forethought. I contented myself with taking my hat, stepping before Beethoven, and leaving him to read in my face what was passing within.

He appeared to understand me. "Are you going?" he said. "Will you make any stay in Vienna?" I wrote that this visit had been the sole aim of my journey, and that now that he had vouchsafed me such an extraordinary reception, I was only too delighted to feel that my object was attained, and that therefore I counted on setting out on the following day.

He answered smilingly, "In your letter you told me how you got the money for this trip; you should stay in Vienna and write *galops*—that sort of thing goes down naturally here."

I explained to him that there was an end to all that

Digitized by Google

now see I knew nothing further that could be worth such a sacrifice.

"Well, well" he answered "we shall see. I am an old fool not to manufacture them; I should be better off. As long as I keep on in this fashion I shall be shall starved. I wish you a pleasant journey," he continued; "remember me, and in all your sorrows comfort yourself with the recollection of mine."

Moved to tears, I was about to take my leave, when he exclaimed "Stop! Let me settle with the musical Englishman! Let us see where to put the crosses!"

With these words he took up the roll the Briton had left, and ran his eye smilingly through it, thereupon he looked it up carefully, wrapped it in a sheet of paper, seized a thick quill, and drew a gigantic cross over the whole breadth of the wrapper. He then handed it to me, saying—

"Please secure that masterpiece to its fortunate owner! He is an ass, and yet I envy him his long ears. Good-bye, my friend, and keep a kindly recollection of me."

Therewith, he dismissed me. I quitted his room and the house.

* * * * * *

At the inn I found the Englishman's servant busy packing his master's trunks in the travelling chariot. His object was also attained. I had to confess that *he* too had shown perseverance. I hurried to my room, and prepared likewise to betake myself on the morrow to my long tramp afoot. I could not help laughing out loud when I looked at the cross on the back of the Englishman's composition. For all that the cross was a souvenir of Beethoven and I grudged it to the evil genius of my pilgrimage. My mind was quickly made up. I took off the wrapper, looked up my galoppe, and folded them in their fatal cover. To the Englishman I sent his composition just as it was, accompanying it with a note to the effect that Beethoven had said that he could only envy him and that he did not know where a cross should be placed.

As I was leaving the inn I saw him who had been herald of so much ill to me just getting into his carriage.

"Good bye!" he cried. "You have been of great service to me. I am glad I got to know Herr Beethoven. Will you come with me to Italy?"

"Where are you going there for?" I asked in answer.

"I want to get to know Monsieur Rossini, for he is a very celebrated composer."

"Good luck to you!" I cried. "I know Beethoven and that is enough for my life."

We parted. I threw one last yearning glance towards the home of Beethoven, and wandered away northwards with heart purified and ennobled.

[In correction of a misapprehension into which some of our readers have apparently fallen with regard to the origin and intention of "A Pilgrimage to Beethoven" it seems well to state that it was his disgust with the condition of musical art in Paris, when he was there as a young man, that first led Wagner to authorship. In his pamphlet, "Eine Mittheilung an meine Freunde" (A Communication to my Friends), he writes:—"In order to enable me to earn a little money the publisher of the *Gazette Musicale* engaged me to make arrangements of favourite melodies, as well as to write articles for his paper. Both were equally acceptable to him, but not so to me. I regarded the first kind of work as my lowest degradation, and therefore seized upon the latter as a means of working my vengeance upon this degradation. After contributing several miscellaneous musical articles I wrote a kind of art-novel, 'A Pilgrimage to Beethoven,' and followed it up with a second, 'The End of a Musician in Paris.' Under the guise of fiction, and with some humour, I pictured therein the life in which in Paris threatened to bring me to the verge of death by starvation, but from which, in all events, I happily escaped. What I wrote was at every point a cry of revolt against the conditions of modern art. That it has proved entertaining I have been fully assured."—ED. M M R.]

NOTE ON THE SUITABLE PROPORTIONS AND DIMENSIONS OF A VIOLIN BOW

BY W. E. WOOLHOUSE.

For some years back I have given considerable attention to the proper magnitude and proportions of a violin bow. The valuable properties of the bow quite as much as those of the instrument, are dependent upon the essential principle of free vibration. And again perfect freedom of vibration cannot exist unless the bow is well proportioned throughout its entire length. The slightest irregularity in the thickness at any point will necessarily obstruct the passage of the waves of vibration, and present an impediment to anything like complete staccato playing, the same being not only undecided but restricted to a limited portion of the stick, and from the same cause a certain want of freedom will be experienced in each and every variety of bowing.

The bows that have been held most in repute are the justly celebrated bows of Tourte, and I therefore took some of the best examples of that maker as a general guide for dimensions. I shall here briefly state the results of my investigations.

If measurements be taken in millimetres, and h denote the distance of any part of the bow from the head, the diameter of the bow at that point, supposing it to be round, may be calculated from the formula —

$$\text{Diameter} = 5{\cdot}08\ \{\log.(h + 184) - 1{\cdot}6650\}$$

If the measurements be taken in inches and parts of an inch, and h again denote the distance from the head, then—

$$\text{Diameter} = 2\ \{\log.(h + 7{\cdot}25) - 9{\cdot}8100\}$$

From the formula for a scale of inches the numbers in the last column of the following table were calculated:—

Distance from Head of Bow			Diameter
Violin.	Viola.	Vello.	
Inch.	Inch.	Inch.	Inch.
0	0		·118
1	1		·130
2	1 1/16	1	·147
3	2	2	·169
4	3	3	·200
5	4	4	·244
6	5 1/16	5	·300
7	6	6	·318
8	7	7	·333
9	8	8	·348
10	9	9	·360
11	10	10	·370

After reaching the last distance stated in the table which will be found to extend to near the tapping of the bow, the diameter of the stick is not required to increase any further. Thus for a violin bow of twenty-three inches from the head, the diameter of the stick is just ·333 or one third of an inch, and a continuance of the same thickness part the nut to the extremity or tip. And a similar remark applies to the viola and violoncello bows after arriving at the tapping, where the stick ceases to be conical and becomes cylindrical.

To reduce the matter of measurement to easy practical use, I constructed a bow-gauge from the results shown in this table, by carefully filing square notches of the exact

dimensions, in a slab of ivory, and a number of bows have been manufactured accordingly by the eminent maker Mr. J. Tubbs, with the greatest possible success.

The chief point to observe, in the first instance, is the selection of wood, which should, of course, be without any flaw, and the stick of the bow should go as much as possible with the grain or fibre of the wood. The thicknesses given by the gauge are adapted to wood of an average texture. For close and dense wood the dimensions should be somewhat diminished—or, what is practically better, and amounts to the same thing, the distances from the head should, for dense wood, be increased by half an inch or an inch, as the case may be, before applying the gauge. Whether a bow be heavy or light may be fairly ascertained by consulting the following table of weights:—

	Weight of Bow for		
	Violin.	Viola.	Violoncello.
	Grains.	Grains.	Grains.
Light	850	1,000	1,150
Medium	900	1,050	1,200
Heavy	950	1,100	1,250

The corresponding lengths, including the head and tip, should be—

Violin Bow	29½	inches.
Viole „	28½	„
Violoncello Bow	28	„

The adjustment of the spring of the bow is an operation that requires some skill and judgment to give the stick the correct curve. The curvature should increase at an accelerating rate from the nut to the point, and the true form might be ascertained thus:—Let a bow be made of the proper dimensions, but so as to be perfectly straight; then by screwing it up in the ordinary way it would show, not a down the exact curve to which other bows should be set.

The bows of Tourte are always beautifully made, and are generally found to be near when tested with the gauge, but they are seldom exact at all points.

Foreign Correspondence.

MUSIC IN NORTH GERMANY

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *June*, 1875.

SINCE our last letter, four more examination concerts of the pupils of the Conservatoire have taken place at the Gewandhaus. Amongst the number of productions we can mention only the most conspicuous; on the whole the examinations of the young have given the greatest satisfaction. As the most excellent pianoforte performance we name that of Beethoven's E flat major concerto by Herr Hermann Zoch (from Pyrmont). Herr Zoch possesses an excellent technique, fine touch, and good musical feeling. An equally admirable performance was that of Schumann's A minor concerto, by Herr Albert Ebenschutz, from Frankfort on the Main. This time the pianoforte-playing of the ladies did not attain that high degree of perfection which we noticed in the performance of the gentlemen. A very young lady from Leipzig, Fil. Martha Hinmann, played Weber's Concertstück in F minor excellently at the rehearsal, while her performance at the concert showed considerable nervousness. Miss Milly Bridges, from London, gave a capital rendering of the second and third movements of Chopin's F minor concerto with considerable technique which was however, marred with too much *tempo rubato*. The principal violin performances were those by Herr Arno Hilf from Elster (first movement of Beethoven's violin concerto) and by Herr Henry Heyman from Oakland in California (first movement of Mendelssohn's concerto). We have mentioned Herr Hilf in our former notices as one of our most talented violin students. Herr Heyman has made great progress during the last year, and with his present performance he has obtained general recognition. The performance of De Beriot's A minor concerto by Marzell Rotsi (aged thirteen years) was also very interesting. This boy possesses extraordinary talent for the violin, and has already obtained a pure and graceful technique. Herr Samuel Strelezki, from the Hague, deserves the prize amongst the violoncellists of the Conservatoire. This young man played variations on Russian songs by Davidoff in an artistically finished manner.

Since the appointment of Professor Schiman at the Conservatoire, the instruction in singing has made great advance. This was proved by the vocal performances, of which we must notice an aria, from Gluck's *Paris and Helena*, rendered by Fil. Helene Mueller from Fever; as by far the finest and best. Frl. Mueller possesses all the qualities required by a good singer. She has a melodious and sympathetic soprano voice, which, although not of extraordinary compass, is all so even quality throughout. Her intonation is pure, and her performance full of feeling. We can also praise the performance of Fil. Jekobe Broekmann, from Amsterdam, in the aria, "Deh per questa istanta" from Mozart's *Titus*. This young lady is endowed with a beautiful alto voice of rare extent and great beauty. In former notices we have spoken with great approbation of Fil. Clara Degener from Binnwiek. Her recent performance fully confirms the good opinion already expressed. Amongst the best compositions of the pupils that were produced was a Kyrie for chorus, solos, and string orchestra by Mr. Bertram Luard-Selby, from Tonbridge. It proved an eminent success, and decidedly shows talent for composition. Natural in invention, shrewd, yet not far finished in expression, it is a well-developed and melodious composition, deriving its principal attraction from its euphonious details. Three movements of a string quartett (allegro, allegro and scherzo) by Herr Fritz Steinbach, from Grunsfeld in Baden, as well as a first movement from a string quartett (E flat major), by Herr Michael von Koletschewsky, from Krementschouk, in Russia, redound to the honour of their young authors. Both have talent and already great attainments. Lastly we may mention approvingly three songs by Herr Max Fischer, which were excellently sung by Fil. Helene Mueller.

Our Opera is taking the necessary holidays, in order to prepare for the more earnest work awaiting it. At Dresden, we heard, the other night, Kretschmar's new and great opera, *Die Folkunger*. The performance was in all respects highly enjoyable. This work is the most important operatic novelty by one of our younger composers, and its genuine musical contents please, from beginning to end. Kretschmer has chosen his text with great dexterity, and knows well how to compose with effect for the stage without trying for sensation. The author makes use of all the musical requisitions of modern times, he has studied Wagner, Meyerbeer, Weber and Marschner with the greatest success, but he keeps free from all plagiarism. The whole composition is finished with such mastery, that we express with pleasure the feeling of esteem with which the composer of this work inspires us.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *June 12th*, 1875.

This time it is only the Hofoper which demands our attention. Its new director, Herr Franz Jauner, seems to be the right man in the right place to heal the wounds which threatened the ruin of this precious institution. In other words there seems good hope that he will succeed in diminishing the formidable deficit which existed. He began by reducing the great and enormous official staff of the administration, and announced to certain singers that their engagements would not be renewed after the expiration of their contract. Consequent upon this anxiety he has infused into the programme, our good singers have been driven from rehearsal to rehearsal. The result is already apparent: now the house, in spite of the hot weather, is more visited, and singers have become the more active from the dread of the threatening sword which they knew to be hanging over their shoulders. Herr Richter, the new Kapellmeister—who has also been nominated conductor of the Philharmonic concerts for next season—has shown his firmness and versatility as a conductor by the performances of works by Wagner, Mozart, Rossini, Weber, Gounod, and others. The rest of the season shows a variety of facts strong enough to freshen our opera atmosphere.

As to the operas brought forward, I mention only the excellent representation of *Euryanthe*, *Don Juan*, and *Lohengrin* (*Figaro's Hochzeit* following next), as well as *Aïda* in an Italian dress. As guests we have had Frau Mathilde Mallinger, Frl. Minnie Hauck, the Italian singers mentioned below, and lastly Frl. Bertha Linda, a ballerina much in favour at Berlin. Frau Mallinger performed the rôles of Elsa, Margarethe, Frau Fluth, and Elisabeth. Wagner's operas being her forte, she pleased most in these rôles, and particularly in *Tannhäuser*. Her declamation is excellent, every word is distinct; her phrasing is faultless, and as an actress she showed a wealth of interesting details. Her voice—and I speak of it sadly at last—has passed the meridian of its power. On this account she has come to us ten years too late; she has lost now to some extent the sensitive faculty of catching the hearer's heart; it is more the intellect which is prominently occupied by her performances. As Elisabeth she won general plaudits, and as it was her last evening she may well say, "All's well that ends well." Frl. Hauck, formerly a lovely Rosina and superior soubrette, has become sentimental, as her choice of Mignon, Senta, and Juliette shows. But she has bravely dominated her nature, and her zeal to go on in her career found an echo in the audience, who honoured her with hearty plaudits. Particularly as Senta she gave that sickly character a certain freshness by representing more the love-sick girl, here, and as Juliette also, her acting was very laudable. Herr Schittenhelm, engaged as tenor for minor rôles, made his début as Walther von der Vogelweide. Endowed with a sympathetic voice, he will not fail to advance by studying good masters; in the meantime his début was a satisfactory beginning. Frl. Linda (*recte* Lind, a Viennese) took the admirers of the ballet by storm, as well by her personal charms as also by her manifold bewitching qualities, as grace, elegance, verve, and all the other necessary gifts of a real ballet-nymph.

And now I arrive at the last event of the season, which became quite a torture by its many-sided enthusiasm. Who can number all the different kinds of festival partings and comings of composers, conductors, and singers—and the exciting performances of unusual and great works? For the present I can only speak of a half part of the last scene, whose end I shall have to refer to in my next report. I allude to the presence of the one leader of our Opera Houses, the antipode of the great Bayreuth hero. Signor Verdi is here—and we heard yesterday the first performance of his *Requiem* in the great Opera House, which, though the prices were doubled, was filled to the top. The ecstasy rose in high waves, and it would be difficult to say which was more overwhelming—the reception of the famous man, or the signs of approbation at the end of the performance of this his last creation. And yet I dare to say that the impression of the four solo singers at least maintained the balance. Particularly the two ladies, Mlle. Stolz, a native of Prague, and Mlle. Waldmann, a Viennese, created a sensation by their beautiful voices and their truly expressive singing; but Sig. Masini and Sig. Medini as well were honoured with repeated discharges of applause. Such voices, sympathetic and strong, every tone given with firmness and precision, showing an excellent school and zealous study, were quite a boon to the hearers and a salutary example to such singers as only know how to advance themselves in their pretensions, but not in their artistic efforts. The performance itself was excellent. Verdi, who already in the repetition expressed his admiration of the orchestra and chorus, must have been as much pleased with the reception of his work, as likewise of himself on this his first appearance in Vienna after some thirty years' absence. The applause was the most tumultuous after the "Recordare," "Jesu pie" (encored), the "Domine Jesu"—offertory—and the "Agnus Dei" (encored). The orchestration of the *Requiem* is that of the modern school; the setting for chorus and vocal parts shows the perfect master; the conducting in all points can be called excellent. But why do I say all this? You have heard the work in London, and know, therefore, what to think of it. It is the reflection of our time. Poor Mozart! he had not even the satisfaction of finishing his master work, or of hearing it performed. Ill in bed, he had the score brought to him, and began to sing—he himself the alto, his friends Schack, Hofer, and Gerl the other parts. Just at the beginning of the first bars of the "Lacrimosa," Mozart, overwhelmed by feeling that he would not finish the work, began to weep and laid the score aside. A few hours later (an hour after midnight), and the great man, the Raphael in music, was dead.

Verdi's *Aïda* we shall hear on the 17th and 19th of this month with the solo singers mentioned above. The list of the operas performed since the 13th of last month includes:—*Die Meistersinger*, *Martha* (twice), *Faust* (twice), *Nordstern* (twice), *Romeo* (twice), *Rienzi*, *Euryanthe*, *Tannhäuser* (twice), *Hamlet*, *Stumme von Portici*, *Lohengrin* (twice), *Don Juan*, *Mignon*, *Die Lustigen Weiber von Windsor*, *Fliegende Holländer*, *Jüdin*.

Correspondence.

THE WORKS OF CHOPIN.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—If we analyse the interest we take in Chopin's music, we shall find it to be a majorly human interest. The reading of his music becomes a psychological study. The smaller pieces especially are like leaves from an autobiography; they are outpourings of the heart, and truer pictures of states of his mind than photography ever produced of outward form.

His art was only the interpreter of his feelings; it did not exist for its own sake. Now compare the loose leaves of this subjective artist, who writes the story of his life with his heart's blood, with Goethe's autobiography, which he calls characteristically "Wahrheit und Dichtung." He does not write on the spur of the moment, at the time of the emotion; he lets it pass by and then places it before

Digitized by Google

his mind as a sculptor places before him a block of marble, chipping and polishing it till it has reached his idea of the beautiful. But although beauty and art gain truth suffers.—perhaps not the highest kind of truth, that we may call ideal truth, still a kind of truth one would not like to miss.

The man of this moment is a stranger to the previous moment; for the circumstances are no longer the same, his way of thinking has been modified by the experiences of the past. Thus every moment becomes the genitor of a new man. Now it is in the interest of truth to have a faithful record of men's actual emotions, and not only of what they appeared to the cold manager or the imagination artist afterwards. It is this which makes subjective art so precious.

And now let us try to define the position Chopin occupies among subjective composers. To do this, we will compare him with one who, although a subjective artist, is in some respects his antipode, I mean Beethoven. In him there seems to be focussed the mind and heart of a whole century, of a whole world with its yearnings, struggles, and noble aspirations, with its unfathomable grief its heaven-high hopes, and all this crowned with his unbounded love to

"Seid umschlungen Millionen,
Diesen Kuss der ganzen Welt."

There is a divinely mysterious power in his music, reminding one of the poet's description of the mountain torrent that bursts from the rocks with the noise of thunder, tearing along with it trees and boulders, filling the wanderer who knows not whence it comes, with delightful awe.

Whilst Beethoven's subjectivism embraces, as we have seen, the whole of humanity that of Chopin is confined to himself, rarely going beyond this never beyond his nation. Notwithstanding this shortcoming few who get acquainted with him can resist the fascination of his manner and the amiability and refinement of his feelings. Selfish and amiable seems to be a contradiction, but only "seems," in reality it is not. His selfishness was not a vice, not a fault of the heart, but rather a constitutional weakness. It was not aggressive but passive manifesting itself not by acts but by inaction. We are willing enough to forgive it especially where there are so many charming qualities to redeem and shortcoming.

Chopin is indeed a very dangerous acquaintance. The morbidity of his feelings, easily imparted to those that too exclusively communicate with him, relaxes our nature and warps our taste. A sculptor or painter might as well make the diseased and abnormal appearances of physical nature—which may and generally do in some respect possess surprising beauties—the principal object of his study as a musician Chopin. His influence is so subtle that I am almost tempted to call it feminine. He captivates us by throwing wreaths of flowers around us, whilst prone on trial struggles than iron shafts. We require a counterpoise, which is to be found in strong and healthy men like Beethoven, Bach, and others of the same calibre. Completely with these, Chopin will teach and profit us much, show us many a by-road they have missed, many a heart's secret they have not penetrated.

I have characterised the interest we take in Chopin as mainly human—but this does not preclude us, I also from a purely artistic point of view we find much to admire. Who knows not how he has enriched the technical resources of the pianoforte, how he has ennobled and animated, if not created, the minor forms of the pianoforte-literature? who has not been surprised, and again and again delighted, with his original ties of harmony and rhythm?

All this is an matter of wonder if we have once conceived the originality and peculiar genius of the man Chopin. In his manner Parisian elegance and polish are unmistakable, but there is much more in it that is truly Chopinesque, individually human. I cannot help thinking that we overestimate the influencing power of our surroundings. Turn our manners our dress, are moulded and fashioned by them, but the man is hardly touched. At least, where there is an individuality worth mentioning it will not only defend itself against them, but conquer them in proportion to its strength, even in these externals. Thus it may be said of Chopin, that he lived rather in than with the Parisian society. His music is of a private nature. It shuns the publicity of the concert-room and the cosmopolitanities of the salon. Chopin in his closet alone or with his friends is without an equal in his peculiar way, but whenever he oversteps this his domain, enters the world, poses before an audience, becomes an artist in the more limited sense of the word, and allows his artistic facility the precedence over nature pure and simple as it wells from the heart, then I may be loses his superiority. Thus his compositions may be estimated according to the more or less constraint he puts upon himself.

Sometimes Parisian elegance gains the better of him and fills the foreground, but Chopin in the background preserves the picture from being a mere bit of glitter. There are instances where one is tempted to think "this jewel would have gained by a plainer setting." But these temptations are neither strong nor frequent.

What has been said of Clementi is true of Chopin, the pianoforte is with him not a mere instrument, it is an organ, a part of himself. Both masters share also the same fate in their orchestral writing. To say that this is of the orchestra after the pianoforte and times into the every action that like Satan he is hurled headlong flaming from his ethereal sky" may be exaggeration but even his soli precipitate the hearer from the heathed regions of imagination to mortal admirers, among whom I am proud to reckon myself, will admit that his writing for other instruments than the pianoforte is not very happy. He than I may Chopin, and with him I must join Schumann, are the most striking musical individualities of this century. Both presuppose Beethoven, and are, as it were, branches of one tree, galleries of one mine.—Yours, &c. FR. NIECKS.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,

"La critique n'a aucun droit,
L'art est d'elle."

When I lifted my pen in defence of Fr. Chopin, I did so with a view of rehabilitating him in the eyes of those readers who might be misled by the horrible criticism of an able writer in your excellent musical periodical, whose opinions, in this solitary instance I may safely pronounce to be unsound. I have mentioned R. Schumann and F. Mendelssohn as better judges in matters of art and quote in favour of my argument. However, the excellent remarks which precede your notice on the complete edition of F. Chopin's Etudes (MUSICAL RECORD, June 1st) I must hold to be conclusive, for they embody all I could possibly adduce in favour of his works.

Chopin's music is

"Caviare to the general,"

and I am afraid will remain such in England. But there is an "elite," more numerous than one or two dear old German pastors "who do not share the opinions of the latter [Zoepfl] that because Chopin has distanced all his peers in what they are pleased to term odd, advanced and all the common, nay, even profane, and sets them swearing"—his music should be consigned to the waste-paper basket. Let those who have a Chopinish leaning peruse George Sand's "Histoire de ma Vie," and much will become clear to them that lately was a mystery. It is a pity that no English translation has appeared of these interesting volumes.

In answer to your Belfast correspondent, I beg to say that a student in composition should by no means take Chopin as a guide for he might never emerge again or sane from a labyrinth of the most astounding and complicated harmonies which abound in the works of this great composer, whose statue stands in the Pantheon among the greatest masters on a pedestal of his own.

I remain, Sir, your most obedient Servant,

CH. KROLL LAPORTE.

Manchester, 16th June, 1875.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—Will you kindly allow me space in your next issue to correct the impression conveyed in the last sentence of the letter by J. S. Shedlock in this month's number.

It is not because he does "*not consider Chopin worthy of ranking with the great names*" he quotes, that I have ventured to accuse him of *throwing cold water on the enthusiasm generally felt by musicians in favour of the writings of the pole weasel*. In so vast a subject as the divine art, so simple, yet so profound, comprehending what does every shade between the utterly mathematical and the purely esthetic—as Proteus in its varied aspects as the metaphysical subtleties of theology, there *must be diversity of opinions*, just as there must be different natures amongst mankind; and I told that the opinions of all intelligent and conscientious students of the art are entitled at least to respectful consideration, for no man can tell what value lies in another till he has gauged him thoroughly.

It was what I thought the *mauvais ton* contained in the spirit of the former letter (discernible also in the last one) with which I disagreed; and which is best explained by the following conversation that I overheard in a ball-room some years back. A gentleman was talking to two ladies about another who was generally considered the belle of the ball, and he exclaimed enthusiastically "Isn't she beautiful?"

"Quite so," simpered one of the fair ones, "charming truly and so graceful; *but what a pity her nose isn't straight!*"

"But, dear," interpolated the other lady, "you know she can't

help that, poor thing. I am sure," she continued, "no one can say but what she is beautiful, *although her mouth is so large*."

The gentleman looked daggers at her; whilst the first lady responded—

"*And they do say that her teeth are not all her own.*"

Now let us compare the following sentences:—

"Those players who cannot grapple with the difficulties of his pieces are forced to neglect them, whilst those who can do play, study, and admire them."	"Chopin is the representative of a class of music entirely different in its character and aim from that of the great classical masters."
	"Chopin confined himself to writing for one instrument, and (with few exceptions) to the minor and less important forms of art."
"*His music is full of sentiment without ever becoming sentimental; full of originality without being unnatural; full of simplicity without a trace of commonness.*"	"There is a class of music to which we apply the epithets *pleasing, elegant, charming*, which, though good in its way, has but little in common with the higher forms of art."
"*The most enthusiastic admirer of his music cannot say a word too much of the wonderfully delicate and appropriate workmanship with which he develops his ideas.*"	"This charm is at best evanescent, and, unless most piquant and original, soon loses its interest, even if it do not become absolutely distasteful."
	"It requires most careful nurture, delicate changes of harmony, graceful imagery, fantastic modulations, ornaments of every kind, fanciful changes of *tempo*, and by these *artificial* means will live a short life, fragrant and lovely, and then droop and die."
	"Of the class of music I have just been describing, Chopin was the most distinguished representative."
"Chopin has justly earned a great name. His music is full of grace, romance, and emotional feeling."	"The greatest number and the best of Chopin's compositions are short, and the few long ones (with the exception, for special reasons, of the two concertos) afford a striking proof of the advisability of closing ere the theme be exhausted."

I do not bring forward these contrasts in any controversial spirit, and for the same reason I say nothing on some other points in this letter, for there must be differences of opinion, as I have said above; but unless the attendant circumstances demand it, I think it is decidedly ungenerous to "build up with one hand and pull down with the other;" and his reference to the parable in St. Luke, chap. xiv., is singularly misplaced, for it is recorded that Chopin was the *most modest of all artists*.

There is something delicious in the *naïveté* with which he explains his meaning of "the drooping and dying plant;" but I cannot see that he has any cause for complaint, for when people will make a *humble attempt to say* what they want "*in something better than prose*," they must expect to be misunderstood, unless they follow the example of the schoolboy who wisely wrote underneath his first drawing, "This is intended for a pig."

In conclusion, I would draw Mr. Shedlock's attention to the following extract from Mr. Prout's lecture at the South Kensington Museum in 1871:—

"*Three composers influenced Chopin greatly*—namely, Bach, Mozart, and Weber. In his works there is Bach's tendency to polyphony, Mozart's elegant and chaste grace, and Weber's chivalrous romance. Chopin enriched the three chief elements of music—rhythm, harmony, and melody." "He was thoroughly original," and "in his life he never wrote a vulgar note."

I am, Sir, yours faithfully, JOHN OLD.

Devonshire House, Reading, June 5th, 1875.

LOHENGRIN AT DRURY LANE.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—After vainly waiting for some higher power than myself to speak on the subject, I venture to enter a protest against the shameful ill-treatment of *Lohengrin* at Her Majesty's Opera, Drury Lane.

Not content with doing their utmost to destroy all poetry and dramatic beauty in the work, and to turn it into a conventional Italian Opera, those in authority (I mention no names) have cut and gashed both words and music in the cruellest way.

Of course the piece must be shortened, but not by cutting out pages almost at random. The first thing that startled me was the omission of eight bars (the most important in the whole drama) of Lohengrin's warning to Elsa in the first act. Then the splendid finale in the same act was shorn of its just proportions by being cut down to about half its original length. Then in the second act, in the scene between Ortrud and Elsa, a large portion of the beautiful solo, "Du Ärmste," was cut out; the bridal procession music had the lovely melody in E flat excised; and there were several instances where curtailments, justifiable enough in themselves, interfered seriously with the continuity of the story; such, for instance, as the conspiracy of Frederic with the four nobles.

Altogether it was most unpleasant to any one who could really appreciate a poetic drama, to see it so totally misunderstood by both conductor and singers. The sublimest work of genius cannot but fail in its purpose when the interpreters are ignorant of its meaning. The incident of the boy Gottfried and the swan was made so intensely ridiculous that, had all else gone well, the last scene must have spoiled the previous good impression. Anything like pathos or sadness in the conclusion was impossible. That wretched old *Der Freischütz* dove, with its wildly revolving wings, transported one from the kingdom of poetry to the kingdom of pantomime.

Now while I give all praise to the orchestra and chorus, my admiration of the poetic drama, and my knowledge of Richard Wagner's works and ideas, urge me to enter the strongest possible protest against this way of treating a great master's work.

Yours, &c., F. C.

MUSIC, POETRY, AND PAINTING.

To the Editor of the MONTHLY MUSICAL RECORD.

SIR,—In the *Examiner* of June 12th there appeared a very interesting article on Wagner's theory respecting the future of the fine arts.

The writer thinks that poetry "may serve music and painting by supplying them with myths, but *still preserves its own liberty to complete a wider development*." "To control its destinies," he adds, "would be in effect to forecast the future of language, and to measure all the varieties of possible human emotion." There is much truth in these sentences, and I heartily accept the theory that poetry forms a useful element in the Wagnerian compound, yet reserves to itself a wider development.

But I claim the same for music, and would copy the two above-quoted sentences slightly altered, thus:—Music *may serve poetry by supplying it with powerful means of appeal to the emotions, but still preserves its own liberty to complete a wider development. To control its destinies would be to forecast the future* of musical sounds, *and to measure all the varieties of possible human emotion*. The writer also speaks of the painter and composer as having *fully satisfied* the requirements of their own arts by this union with poetry. It would almost seem as if he had never heard of the instrumental works of the great classical masters, such as Bach, Haydn, Mozart, and Beethoven. *That* is the wider development of which music has been capable, and it is at any rate premature to assert that it has no power of further extension.

According to the writer, poetry can "imitate the arts of music and painting, also combine with them, *but by its power of dealing with intricate intellectual problems*, is not bound by the special limitations of these arts."

But the works of the great composers display intellect of the highest kind, and the fugues of Bach and the symphonies of Beethoven afford perhaps the most striking illustrations of the power of music to deal with intricate and intellectual problems.

Also it must be remembered that music is a language not intelligible to all. It is only understood by the few who are endowed with what (for want of a better expression) is termed a musical organisation. To these few, however, it speaks with a voice clear and powerful, but in tones more delicate, subtle, and ethereal than those of speech.

Again, the writer makes the assertion that "*the sister arts of music and painting interpret the abstract and enduring beauty of the world, but in the presence of all but the simplest emotions are dumb*."

As regards music this statement is vague, unsatisfactory, and, in my opinion, untrue. Music is *not* the exponent either of the simplest or the most complex emotions. By certain conventionalities and association of ideas, music may represent certain emotions, and even physical phenomena. But in its pure state it only *appeals to*, or excites, certain emotions, and at times in such a mysterious and complex manner that musicians, though visibly affected, are not only at a loss how to describe the effect produced on them, but still more, are differently influenced at different times by the same music.

I have in these few remarks confined myself to the subject of music, though much could be said about the wider development and intellectual attributes of painting.

All the three arts have this in common, that their primary object is to please—and they all appeal to the intellect and the emotions. When in combination they produce an intensity of sensual effect

Digitized by Google

and a pleasing variety but each art is compelled to content itself with lower and simpler forms, and for the time to abandon the wider development of which it is capable.—Yours, &c., J. S. S.

Reviews.

The Bells of Strasburg Cathedral. A Cantata for Baritone Solo, Chorus, and Orchestra. Composed by FRANZ LISZT. Leipzig: J. Schuberth and Co.

THIS is a setting of the Prologue to "The Golden Legend," by H. W. Longfellow, to whom the music is dedicated. Both the full and the pianoforte score are published with English and German text. The action of this poem of Longfellow's, which he has cast in a dramatic mould, is supposed to take place in the air around the spire of Strasburg Cathedral. By night and during the raging of a storm, Lucifer with the Powers of the Air are trying to tear down the cross. Four times Lucifer urges his attendant spirits to the attempt. Each time they reply, "Alas, alas, Oh, we cannot," &c., and the bells, personified by men's voices, respond by giving utterance to such mottoes as often encircle church bells, as—

> "Laudo Deum Verum!
> Plebem voco
> Congrego clerum!"

Failing in their attempts, Lucifer and his spirits sweep away, and the organ and a Gregorian Chant in full chorus are heard from within the cathedral.

The work commences with an orchestral prelude, accompanied by a chorus and mezzo-soprano solo, of which the word "Excelsior," oft repeated, forms the entire text. We say "accompanied," because we are informed by a note appended to the score that this prelude may be performed by orchestra alone, without voices. This is followed by a succession of dialogues between Lucifer, the Powers of the Air, and the bells, which lead up to the final chorus, which is of a Gregorian or rather Palestrina-like character, and is accompanied by orchestra and organ.

The general style of the work is similar to that which forms so marked a feature of a great part of Liszt's oratorio *Christus*. This consists in cleverly combining, or rather contrasting, old "church tones" and Palestrina-like chords with the most modern chromatic harmonies and treatment, and seems to owe its origin as much to Liszt's intimate connection with the Church as to his knowledge of orchestration and of the capacities of music generally. By the adoption of such a mode of procedure, which in a measure may be said to have been prescribed by the poet, the work is invested with a "local colouring" and truthfulness of expression which could not have been attained to the same extent by any other means. But whether the revival of the crude and rugged ecclesiastical style of a bygone age, and its introduction in the concert room, will be generally relished, remains to be seen. Liszt's instrumental score is laid out on the grandest scale; in addition to the usual complement of instruments of a modern full orchestra, it contains two harps, organ, and five deep-toned bells or gongs. Adequately performed, it could hardly fail to produce a striking effect. Considering how limited in England is the knowledge of Liszt's greater choral works, and how small a desire has been manifested to become better acquainted with them, we cannot regard this as one which in preference to some others we can conscientiously recommend to choral societies in general, but it is certainly one which might be attacked with advantage by some few of those belonging to the upper grade. Perhaps we may look to Mr. Walter Bache to bring it to a hearing at one of his concerts. Still we cannot help fancying that he must have in store many other of Liszt's works which have not yet been heard here, and which are more likely to meet with a more general acceptance than this.

Lohengrin, Transcription pour Piano, E. DORN; *May Bloom*, Valse gracieuse, E. DORN; *Estelle*, Bolero, E. DORN. Augener and Co.

THE production of *Lohengrin* this season at the Opera Houses will no doubt create a desire on the part of English amateurs to make themselves more intimately acquainted with the work. The fantasia under notice is well adapted to meet the requirements of those who desire a showy and effective piece that can be mastered with little trouble. The Bridal music in the third act forms the basis of the production, and the composer has thus shown sound judgment, as but little else in the opera could be utilised with any chance of success. The other two pieces are also written in the graceful, unaffected style which is the leading feature of Herr Dorn's lengthy series of teaching pieces.

Lohengrin. Fantaisie pour Piano. M. LEE. Augener and Co. An easy arrangement of the prelude to the first act of the Bridal Chorus. Although scarcely any embellishment of the subject selected is attempted, it is admirably fitted in every way for juvenile pianists.

Marche des Fantômes, for Piano. SCOTSON CLARK. Augener and Co.

THIS is another addition to the already long list of marches by a composer some of whose works have achieved considerable popularity. It has more intrinsic merit than any of its predecessors, and there is a decided classical tinge pervading the first subject. The trio—although slightly suggestive of a parallel portion of a certain *Funeral March* by Chopin—forms an admirable contrast to the sombre tone of the remainder of the composition. We should, however, have preferred a larger coda. As it stands, it produces an effect of abruptness that is unsatisfactory.

Air du Dauphin, pour Piano. J. L. ROECKEL. Augener and Co.

THIS is an imitation for the "household instrument" of an *Ancienne Danse de la Cour*, and forms a charming piece. The square and antiquated style is very captivating, and the quaint grace of the trio will not escape the notice of the appreciative listener. It presents no difficulties to the player, and deserves to become as popular as the now well-known *Gavotte* of Louis XIII., which it certainly exceeds in point of merit.

Ten Pianoforte Duets: "*Fra Diavolo*," "*Masaniello*," "*Sonnambula*," "*La Favorita*," "*Lucia*," "*Zampa*," "*Zauberflöte*," "*Lohengrin*," "*Tannhäuser*," "*Oberon*." E. W. RITTER. Augener and Co.

THE most useful series of operatic duets ever published. The *motivi* are in each case most judiciously selected, and admirably treated. For teaching purposes they are simply invaluable. Brilliant and effective passages, easy to play, are to be found in profusion, and the musician-like manner in which they are all written is not the least important of their many excellences.

Champagne, Galop de Concert, by GUSTAV BLEE. *Thauperlen*, Fantaisie for Piano, von W. LEGE. Hammond and Co.

TWO pieces of indifferent merit. The title-page of the former is ingenious, and that of the latter curious, on account of its polyglot character.

La Péri, JULES PHILIPOT; *Absence*, CH. NEUSTEDT; *Fête hongroise*, CH. NEUSTEDT; *La Gazelle*; *Marienthal*; *Speranza*, JULES COHEN. Hammond and Co.

THESE are all exceedingly well written compositions, especially those by Jules Cohen, which are not only useful for teaching purposes, but really interesting from a purely musical point of view. We find a freshness of idea and originality of treatment that is quite exhilarating, and give them each and all our warmest recommendation.

Papillon and *L'Allégresse*, par SIEGFRIED JACOBY (Novello, Ewer and Co.), are two elegant drawing-room pieces, each of which is a good example of light pianoforte music.

Collard's Method of Practising the Flute (A. Collard, 21, Welbeck Street, W.). This is the first number of what promises to be a very useful work. The exercises and suggestions which are given to the student are most excellent, and the "Romanza" and capital "Tarantella," by LINDSAY SLOPER, render the publication interesting as well as instructive.

Hongroise pour Violon et Piano, par GEORGE LICHTENSTEIN (Schott and Co.). The composer of this duo is clearly in his natural element when writing for the violin. The passages for that instrument are well laid out, and the part must have been brilliantly effective in the hands of Mme. Norman-Néruda, by whom (in conjunction with Mr. Charles Hallé at the pianoforte) the work has been played. An arrangement of the piece for piano solo is also published.

Part 26 of the Organist's Quarterly Journal (Novello, Ewer and Co.), edited by Dr. SPARK, contains four pieces. A prelude by LUDWIG RICHTER is of sombre hue, but thoroughly well written, while F. W. HIRD'S "Maestoso alla Marcia" is not only well constructed, but is also founded upon interesting themes. The first movement of a sonata by PH. RÜFER is not remarkably attractive, and the same may be said of an "Andante" by CHARLES JOSEPH FROST.

Google

Vocal Duets, with Piano Accompaniment Sixteen Numbers Augener and Co.

Robert Schumann was only second to Franz Schubert as a song writer They both aimed at producing programme-music—*i.e.* music depicting the various emotions of the human mind as in Schumann as well as Schubert the piano accompaniment is a most important element. The songs of both are really a duo concertante between voice and voice and instrument. Schumann wrote between two and three hundred songs In one or more volumes each of these no fewer than 138 were written in the year 1840. Of the sixteen we have now under review Nos. 94, 95, 96, 97, 100, 103, 104, 105 belong to that period when Schumann's genius was at its zenith.

"The Glorious Month of May" from Op. 29 is a most charming composition. The free imitations for the voice parts are most skilfully managed, and the effect by no means laboured.

"Were I a Bird," "Autumn," and "The Tempting Flower" Op. 43 (Nos. 95, 96, 97), are unpretending, yet exceedingly fresh and pleasing.

He has introduced "Were I a Bird" into the second act of his opera *Genovera*, Op. 81.

"The Tempting Flower" reminds us somewhat of F Schubert's setting of "Die Forelle."

Nos. 98—101 are a set of songs written by Schumann in 1851 The soprano part in these four songs is set rather low

Nos. 102—105 — "O love it is a rose-tree fair" is elegant and pleasing. "O lassie art thou sleeping yet" very wild and peculiar.

No. 106, "Call in the Dance" one of Schumann's gems. It is really a mezzo-soprano and tenor duet. The melodies are fresh and flowing, the ever-varying modulations most piquant and original. The graceful and descriptive accompaniment in this duet illustrates very forcibly my observation respecting the importance which Schumann and Schubert attached to the pianoforte part. The translation of the German words is very good.

"He and She," a truly charming duet. The middle part contains some clever imitations. This is one of Schumann's really inspired compositions.

"I think of thee" We think this duet rather laboured. Perhaps Schubert's setting of the same words has made us fastidious.

"Cradle Song" is pleasing and original. An interesting pianoforte transcription might be made of this duet

Honour Bright Song J L Hatton *The Lover and the Star* Song Guglielmo *I saw Her weep* Song J Christian. Simpson and Co.

The first of these is a little composition concerned in Mr Hatton's happiest vein, and the words are alike excellent of their kind. We are, however, rather at a loss to understand why a deity in which a "simple maiden," unwilling until a new-moon has waned that if by chance she should receive an osculatory salutation she certainly would not publicly advertise the fact—should be dedicated to Mr Stanley The other two songs are also exceedingly good, and fair specimens of their kind.

Oh, say I love Vocal Duet. W Maynard (Swan and Pentland). *The Peaceful King* Song, J Simpson (Scruton and Co.)

Mr. Maynard's unpretending little trifle will be found acceptable by vocal amateurs of limited proficiency It is written for soprano and mezzo-soprano "The Peaceful King" is not above the level of a commonplace drawing-room song The verses—a translation from the German by Mr Tennant—are, however, admirable.

The Best of all Good Company H Heuberger Weekes and Co.

This is, in all respects, a really excellent song—vigorous, well written, and most effective. It also bears the impress of originality The abrupt manner in which each verse and the penultimate symphony are terminated is specially noticeable, as producing a most striking effect by unconventional means We should have preferred, however to see one silent bar added at the end, thus completing the phrase which, as it stands at present, is incomplete to the eye.

An Angel's Song F F Rogers. Duncan Davison and Co.

A little composition, having some fairly good points, but there are objectionable features in the accompaniment obviously unintentional, viz. false relations, unskilful treatment of discords, &c. Some misprints also require correction.

An Old Story. Song. L. Zavertal. Swan and Pentland.

The influence of Franz Abt is apparent here A thoroughly German little *Volkslied*, it is still none the less acceptable because originality of style is wanting The consecutive fifths between the extreme parts in the last bar of the symphony which are repeated on each unit occasion require alteration and the redistribution of some of the chords elsewhere in the accompaniment would be a decided improvement.

Daybreak Song A. L. Tamplin W Goodwin

A song of unequal merit. There is a pretentiousness throughout that is painfully apparent, and seems to obscure much interesting matter Restless modulation for an apparent reason, which is followed by phrases almost puerile in their character produce a patchy effect that is not pleasant. The accompaniment, too, is by no means free from actual faults to cite two instances on the last page we find in the top stave C♮ in the voice part wedded to these chords C♮, E♭, A♭ C E♭ C♮ and in the third stave the leading-note is doubled in the most excruciating manner

Four Part-Songs by Charles Harford Lloyd (Novello and Co.) are evidently the work of a cultivated musician. "Beauty sat lying by a spring" is open to criticism for an awkward succession of triads in the second inversion as a short dominant pedal point fours 1 and 2, page 3, and it is unfortunate that too much emphasis marks the second syllable of the words "narrow" "harrow" and "harrows" in "Pack clouds away." The composer soon loses sight of his theme in "A Sunny Shaft," and the restless manner in which occur in this song produce rather an unsatisfactory result that the setting of Allan Cunningham's words, "A Wet Sheet and a Flowing Sea," is an excellent example of good vocal part-writing. It is spirited, and would prove highly effective if it were well sung

Concerts, &c.

PHILHARMONIC SOCIETY

The nearest approach to a novelty at the fifth concert was Brahms's clever and interesting work, consisting of variations for orchestra on a theme by Haydn Op. 56A. On its first being heard at the Crystal Palace, in March, 1874 the ingenious work was so warmly appreciated, that its repetition at an early date was at once demanded We have had to speak of it on more than one occasion of its subsequent repetition there, with feelings of admiration, which were in no way diminished by a further hearing of it, though the performance of it on the present occasion, creditable though it was, was hardly as finished a one as some that we can recall It was, nevertheless, as warmly received here as at the Crystal Palace. Sig. Papini, who has met with so much approbation at the Musical Union matinées, was heard here for the first time as the exponent of a concerto If an appreciated him less in his association with the orchestra than we have done in his exposition of chamber music, it is probably due to the absence of the subtle and tender touch from M Vieuxtemps concerto in E, which, though admirably served to display his clever fiddling certainly failed to interest as a musical composition The symphony, which was on the whole effectively rendered was Beethoven's Pastorale the overtures were Schubert's *Rosamunde* and Mendelssohn's *Ruy Blas*. The vocalists were Mlle Sophie Löwe and Mr W. Shakespeare. Mlle. Löwe, who betrays more evidence of having been well taught than of natural genius, but who has done good service during her stay among us, was heard in the air "Deh vieni, from Mozart's *Figaro*, and in songs by Mendelssohn and Brahms Mr Shakespeare who, as Mendelssohn Scholar of the Royal Academy of Music made his mark both as a composer and a pianist, at the concerts of that institution as well as at the Crystal Palace made his *début* as a vocalist on this occasion after having for some time past pursued his vocal studies in Italy—we hope not to the expansion of composition and pianoforte playing He possesses a light tenor voice of a pleasing quality but whether the tremulousness he displayed is to be put down to the nervousness almost inseparable from a first appearance or to the acquirement of a trick, too much regarded as a grace, it is impossible to say He was heard in the cavatina, "Ecco ridente il cielo. from Rossini's *Il Barbiere* and in songs by Sterndale Bennett and Mendelssohn, but to better advantage in the songs of the two last named composers than in Rossini's cavatina. As a *débutant* he may safely be credited with success.

The sixth concert commenced with a festival overture by Sir Julius Benedict composed for the Liverpool Musical Festival of 1849, which inaugurated the Philharmonic Hall of that city Since that date it had only been heard on one occasion viz., at a benefit concert of the author Brilliant and tuneful, it is just such a work

as we might expect from the pen of Weber's favourite pupil. The chief item of interest for musicians, however, was Herr Jaell's performance of Raff's fine concerto for pianoforte and orchestra, in C minor, which was heard for the first time at these concerts. Of this remarkable work we have had to speak in former pages of the MONTHLY MUSICAL RECORD on two occasions of its being performed by Dr. von Bülow for whom it was expressly composed. After Von Bülow it could scarcely have fallen into more competent hands than those of Herr Jaell who fully proved his ability to cope with the tremendous difficulties it offers, and which are due as much to its brilliancy and elaboration as to the richness of its orchestration, but are only to be overcome by executants of exceptional power. The hearty and prolonged applause which followed Herr Jaell's performance might fairly be regarded as full compensation for the dissatisfaction experienced by the audience with the wash-handstand, as well as with his rendering of it. Each was worthy of the other. The symphony—Beethoven's *Eroica*—was rendered with great spirit and vigour. Mlle. Thekla Friedländer and Mr. Santley were the vocalists. The lady who appeared more at her ease than on the occasion of her late *début* at a New Philharmonic concert made a most favourable impression by the pleasing quality of her voice and the refined style in which she rendered Lotti's aria "Pur dicesti," and songs by Brahms and Hiller. Mr. Santley was heard in the recitative and air "Ye twice ten hundred deities," from Purcell's *Indian Queen*—a somewhat gloomy revival—and in the air—inexplicably designated "phantasie" in the programme—"Oh, du mein holder Abendstern," from *Tannhäuser*, which latter he sang in the original German in his most impassioned manner. With justice Liszt has spoken of this as being "as beautiful as a Schubert *Lied*." In the opera, where it occurs as an address to the evening star in which Wolfram prays for Elizabeth's consolation, it is singularly affecting. The overture to Weber's *Der Freischütz* completed the scheme.

CRYSTAL PALACE.

It is wise, perhaps, of Mr. Manns to abstain from attempting any novelties of importance at this busy period of the year, when all instrumentalists are overworked and audiences are less seriously inclined than at winter when there are fewer distractions. The programme of the third of the summer series of concerts was a very attractive one for the general listener and not without its interest for musicians who were curious to see how Herr Wilhelmj would acquit himself in Beethoven's violin concerto, of which it was disappointing that he only played the first movement. Except on the ground that he did not play the entire work, surely none could have been disappointed with the result but those who have so firmly latched themselves with Herr Joachim's reading of the work that after him they can endure no other. It has been truly said that there is only one Joachim and only one Wilhelmj. Each has his own individuality and each his supreme points of excellence, their points of difference being of too subtle a nature to call for a comparison. Herr Wilhelmj was subsequently heard to the best advantage in his own arrangement of Wagner's Albumblatt and Chopin's Nocturne, Op. 9, No. 2. Wagner's Albumblatt originally written for pianoforte is a charming instance of Wagner's endless melody. As arranged by Herr Wilhelmj with some slight modifications and with orchestral accompaniment, it has an exquisite effect. The orchestral selection included Mozart's symphony in E flat (K. 543) the last but two of Mozart's symphonies, Mendelssohn's overture to *A Midsummer Night's Dream*, and that by Rossini to *Semiramide*. Mme. Patey, Mme. Sinico-Campobello, Mr. Sims Reeves and Sig. Campobello, were the vocalists. Mme. Sinico-Campobello was heard in Ardit's bravura valse, "Il Bacio," Sig. Campobello in "Honour and Arms" from Handel's *Samson* and the two together in the favourite duet from Mozart's *Don Giovanni*, "La ci darem la mano." Mme. Patey made choice of Gounod's aria, "Care mie ben," and Sir Julius Benedict's well-worn ballad, "By the sad sea waves." Accompanied by the composer, Mr. Sims Reeves, who was in good voice, came forward with Herr Blumenthal's pretty song "The Message," and "When other lips," from Balfe's *Bohemian Girl*. Much as the effort of Mme. Patey and Mr. Sims Reeves seemed to be appreciated by the audience, one could not but regret that two such consummate artists should commit themselves with such frivolities.

The orchestral work of the fourth concert included Beethoven's Pastoral Symphony, Hérold's overture to *Zampa*, and Mr. A. S. Sullivan's overture "In Memoriam." Mlle. Marie Krebs played Mendelssohn's "Capriccio Brillante," in B minor for pianoforte and orchestra, and Liszt's "Rhapsodie Hongroise" for the latter of which, on being encored she substituted Thalberg's Fantasia on "Home, Sweet Home." Songs were contributed by Mme. Blanche Cole, who also took the solo in Mendelssohn's hymn "Hear my prayer," and by Mr. E. Lloyd. The choir were heard in Schumann's lively and characteristic chorus, "Gipsy Life."

The fifth concert which being on a festival scale was held in the centre transept, was devoted to a performance of Handel's *Acis and Galatea*, the principal vocal parts of which were sustained by Miss Edith Wynne, Mr. E. Lloyd, Mr. Morgan Smith, and Sig. Foli. The absurdity of selecting this delicious pastoral for performance on a festival scale was made the most apparent by Sig. Foli's entry after the "Hors d'œuvre Polyphème" chorus. To keep up the illusion of the giant's approach and to maintain a balance of power like the dragon in Wagner's *Siegfried* he should have sung his part through a speaking-trumpet.

MUSICAL UNION MATINÉES.

Mme. Montigny Rémaury was the pianist (for the second time) at the fourth matinée. With MM. Pigott, Bernhardt, and Lasserre, she was associated in Schumann's quartet in E flat, Op. 47—which has gradually won a popularity only exceeded by the same composer's famous quartet in the same key. With M. Lasserre—whose style has, since his first arrival here, matured into that of a consummate artist—she was heard in the allegretto and finale from Rubinstein's sonata, Op. 18, for pianoforte and violoncello. Alone, Mme. Montigny Rémaury played a quaint old-fashioned little piece "Sœur Monique" by Couperin (1725), and Mendelssohn's caprice, Op. 16, No. 2. In nothing that she played was she heard to better advantage than in this lively little scherzo of Mendelssohn's. In compliance with numerous requests, she also repeated the remarkable study by C. Wehle, which pleased so much at the previous matinée. The remaining quartets, both exquisitely rendered, were Haydn's in F, No. 22, and Beethoven's in E flat, Op. 18, No. 6.

Herr Alfred Jaell was the pianist at the two following matinées. Of the many foreign pianists whom Professor Ella has from the means of introducing to his audience there is probably none whose appearance has been more frequent at the Musical Union, or whose presence there has given more general satisfaction, than that of Herr Jaell. It is to be put down to Herr Jaell's extraordinary intelligence and strong enthusiasm for his art, as much as to his almost unrivalled technical powers, that he has generally been among the first in the field with new works of real importance. Thus it is that we are indebted to him for the first successful performance here of works by Schumann, Raff, Rubinstein, Hiller, Brahms, &c. Professor Ella's patrons have again to thank Herr Jaell for bringing to their notice a work of the highest interest and excellence which had not been heard here before, though elsewhere it has long ago made its mark. We allude to Brahms's quartet in G minor, Op. 25, with which the fifth matinée opened. Those who could call to mind Herr Jaell's performance of the same composer's companion work—the quartet in A major Op. 26—in 1869 might perhaps, be inclined to instil into a comparison between the two works. They have this similarity that each is laid out on the same extended scale and each testifies to their author's fertility of ideas, his ripe powers of development and his masterly treatment. Without expressing a decided preference for either as works of art it may be averred that that in A major by reason of its lighter and brighter character, be more audibly recommends itself to the general listener. Each seems to derive its special characteristics from its tonality, that in a major being bright and joyous, while that in G minor though more a gorgeous and passionate, is not without a tinge of melancholy. With MM. Pigott and Lasserre Herr Jaell was also heard in Beethoven's trio in C minor Op. 1, No. 3, and in his solos made choice of the aria (announced in the programme as a romance,) in A major which forms the slow movement in Schumann's sonata in F sharp minor Op. 11, in the scherzino from the same composer's *Faschings-schwank aus Wien* Op. 26, and in Chopin's "Valse Mélancolique" in A minor. The string quartet was Mendelssohn's in A flat, Op. 41, No. 3.

Herr Jaell again contributed the lion's share to the attractions of the sixth matinée taking the leading part in Rubinstein's trio in B flat, Op. 52, and in Schumann's quartet in E flat, Op. 44, besides playing Alexis Holländer's "Poème d'Amour" in A, Thalberg's "Thème et Etude" in A minor, and his own clever arrangement of the "Pilgrim's Chant" from *Tannhäuser*. Rubinstein's trio—the work which he chose for his *début* at the Musical Union in 1857, and which not long ago created so favourable an impression on its revival by Dr. von Bülow—is one of the most admirable of his compositions—thoughtful and was again received with extreme favour. Schumann's quintet, which was dedicated by the author on its first being played here by Miss Clarke in 1853 has been among those played at these matinées since 1862, when, it is to the credit of Herr Jaell, that he was the first to succeed in making its beauties fully apparent since that date it has become as general a favourite as any in the whole repertory of chamber music. Beethoven's grand quartet, in

C, Op. 59, No. 3, composed in 1806, and dedicated to the Count Rasoumowsky, which was superbly rendered, completed a more than usually interesting and attractive scheme.

MR. C. HALLÉ'S PIANOFORTE RECITALS.

The attendance at Mr. Hallé's fourth "recital" was in no wise diminished by its taking place on the "Oaks" day, but rather the reverse, owing, perhaps, to the presence of their Royal Highnesses the Princess of Wales and the Princess Louis of Hesse. The scheme, which was doubtless in part, if not entirely, drawn up by Mr. Hallé's august visitors, included Sir W. Sterndale Bennett's chamber trio in A, Beethoven's "Waldstein" sonata, Op. 53, three of Heller and Ernst's "Pensées Fugitives," and Brahms's quintet in F minor, Op. 34. Though containing nothing actually new to the regular frequenters of Mr. Hallé's "recitals," and other similar concerts of chamber music, the selection was at all points an admirable one. It cannot be said, however, that either Sir W. Sterndale Bennett's trio or Brahms's quintet—the one so remarkable for its [illegible] refined charm and freshness, as the other is for its vigour and strongly marked characteristics of its author—have been made too familiar to concert audiences. As usual, Mr. Hallé was assisted by Mme. Norman Néruda, and MM. L. Ries, Straus, and Franz Néruda.

The programme of the fifth "recital" included Mozart's trio in E flat (for the first time at these concerts), Schubert's sonata in E flat, Op. 122, for pianoforte, Schumann's sonata in A minor, Op. 105, for pianoforte and violin, and Beethoven's trio in C, Op. 70, No. 2. Of these, Schumann's sonata was probably the least familiar to the audience generally. Somewhat lighter in character, and therefore more taking, than the same composer's later sonata in D minor, the warm applause which it evoked afforded an additional proof, if proof were needed, of the high esteem in which Schumann has now justly come to be held. As a relief to the more serious business of the afternoon, the vocal quartet of Swedish ladies, who met with so much success last season, again came forward with some of their national part-songs, and again proved their power to charm.

Two quartets for pianoforte and strings were brought forward at the sixth "recital"—the one by Mozart in E flat, the other by Brahms, in A major, Op. 26. It was specially interesting to hear the latter after so recently hearing its companion work in G minor at the Musical Union, inasmuch as it greatly tended to confirm the opinion we had already arrived at of the respective characteristics of these two works, and of which we have spoken above in our notice of the Musical Union Matinées. For his solo Mr. Hallé was heard in Beethoven's beautiful sonata (in E, Op. 90), in two movements, and with Mme. Norman Néruda in F. Kiel's "Deutsche Reigen" (Book 2), a series of thirteen old German dances, the treatment of which may have been suggested by that of Brahms's famous Hungarian dances. Herr Kiel has executed his task in a very scholarly and effective manner, but with hardly so much geniality of feeling as Brahms. Thanks chiefly to Mme. Norman Néruda's clever fiddling they were very warmly applauded.

Mme. Norman-Néruda was absent from the seventh "recital," on account of sudden illness. Much as one might sympathise with her in her affliction, it was with no feeling of regret that we found that Herr Straus was there to take her place: firstly, because this estimable artist, owing to his modest and retiring nature, as well as to his gallantry, is too seldom heard in leading parts; and, secondly, because his manly and vigorous style of playing seemed better adapted for an adequate rendering of Herr Gernsheim's spirited quartet than the more feminine, and, in some respects, more refined playing of Mme. Norman-Néruda would probably have proved. The quartet by F. Gernsheim in E flat, Op. 6, by its orthodox plan and clear construction, its bright, melodious, and generally vigorous character, made quite as favourable an impression as it did on the first occasion of its being heard here at one of Mr. Hallé's "recitals" of last year. Of its eventually becoming a standard favourite there seems very good hope. In the place of sonatas by Spohr announced for Mme. Néruda, Herr Straus was heard to advantage in a sonata by Corelli. Mr. Hallé set himself the rare task of executing Beethoven's wondrous sonata in B flat, Op. 106, by his fulfilment of which he fully proved himself alive to the importance of his undertaking. Haydn's trio in E, No. 4, completed the scheme.

NATIONAL ACADEMY FOR THE HIGHER DEVELOPMENT OF PIANOFORTE PLAYING IN ENGLAND.

This institution, of which Mr. Franklin Taylor is the president, and Mr. Oscar Beringer the director, both of whom may fairly be classed among the first half dozen of our resident pianists, was founded some two or three years back to supply (as we learn from the prospectus) the want in London of an establishment for pianoforte playing, combined with the necessary theoretical knowledge. It has been modelled on the same basis, and takes its title from the late Carl Tausig's "Schule des höheren Klavierspiels" in Berlin. The programme of the first Students' concert, given (by invitation) at the Beethoven Rooms, was as follows:—

1. Pianoforte Trio ...	"No. 3, in E Major" ... Miss Stocken, Messrs. Wiener and H. Daubert.	*Mozart.*
2. Pianoforte Solo ...	"2nd Scherzo in B flat Minor, Op. 31" Miss Emily Tate.	*Chopin.*
3. Pianoforte Solo ...	"Suite, Op. 9" ... Miss Thorburn.	*Bargiel.*
4. Pianoforte Solo ...	"Capriccio Brillante, in B Minor, Op. 22" Miss [illegible].	... *Mendelssohn.*
5. Pianoforte Solos ...	a. Mazurka. b. Humoreske. Miss M. C. Carmichael.	*M. C. Carmichael.*
6. Pianoforte Solo ...	Sonata in C Major, Op. 53. ... Miss Stocken.	*Beethoven.*
7. Pianoforte Solos ...	"Chants Polonaises." ... Miss [illegible].	... *(Chopin) Liszt.*
8. Duo for 2 Pianofortes	Variations in B flat, Op. 46. Misses Porter and Chevers.	*Schumann.*

The general result was a highly satisfactory one, for it not only gave evidence of the possession of undoubted talent on the part of the pupils, but also conclusively proved the soundness of the instruction imparted to them.

It is refreshing to find amateurs who institute concerts in behalf of charitable institutions, coming forward with works of the highest musical interest. As rarely happens, this was more than once the case last month. At a concert given, under Royal patronage, at St. James's Hall, with the object of providing a crèche and nursery for the poor in the parish of St. Anne's, Soho, the principal vocal parts were sustained by well-known amateurs of ability, assisted by members of the Royal Albert Hall Choral Society, and a professional orchestra conducted by Mr. Barnby. Such important and seldom heard works as Gade's symphony in B flat, Brahms's "Song of Destiny," and Schumann's cantata, "The Pilgrimage of the Rose," were included in the scheme.

The ninth concert of the Amateur Musical Union, given at Willis's Rooms on behalf of the Royal Hospital for Incurables, brought a selection from Schumann's "Scenes from Faust" to a first public hearing in London. This was followed by Weber's "Jubilee" cantata, sung to a new English translation of the original libretto.

Summary of Country News.

[Under this heading we publish news obtained from occasional correspondents or local papers. We cannot hold ourselves responsible for the opinions expressed therein.]

Boston.—The Choral Class of Mr. D. J. Wood gave a very successful concert on 2nd June, before a large and appreciative audience. Sir W. S. Bennett's cantata, "The May-Queen," formed the first part of the concert, and was well rendered; the second part was miscellaneous. The principal artists were Mme. Billinie Porter, Mrs. Lee, Mr. Welford Morgan, and Mr. Chaplin Henry. Miss H. Porter, of Louth, accompanied on the harmonium, and Mr. William Potter, of Bourn, on the piano. Mr. Wood conducting.

Bristol.—Mr. George Riseley has been continuing his organ recitals in the Colston Hall during the past month. The programmes included compositions by Handel, Beethoven, Mozart, and Weber. As a novelty, Mr. Riseley gave a selection from Wagner's *Lohengrin*, consisting of the "Einleitung," and "Bridal Chorus," and Liszt's "Bridal Procession to the Cathedral." He also repeated Hoeckel's "Air du Dauphin."

Canton de Vaud, Switzerland.—On the 5th of May a grand musical festival was held at Orbe, Canton de Vaud, on the occasion of the inauguration of the statue of Pierre Viret, comprising in the morning a "Cantate de Circonstance," especially composed and conducted by M. Köser, and in the evening a miscellaneous concert. The proceedings gave such general satisfaction that we understand M. Köser is to be presented with a silver cup, with the arms of the town and canton engraved thereon.

Derby.—The Glee and Madrigal Society gave their second concert on Tuesday evening, May 25th, at the Lecture Hall. The concert opened with Elvey's arrangement of "God save the Queen." The "May Queen" (Bennett) as far as "The Man born in the Glade" was then given, and as far as the vocal rendering everything was perfection.

Edinburgh.—The Sacred Harmonic Society gave an interesting concert in the Music Hall on the 29th May, the pieces being Schubert's Mass in E flat, and Mendelssohn's 42nd Psalm. The Mass, sung to the words of the English Communion Service, went fairly well [illegible]. The *Qui Tollis* of the soprano [illegible] rendered by Miss Simpson. Schubert's song, "With verdure clad," with great expression, and was enthusiastically encored. Mr. Gedde conducted, and the accompaniments were given by the organist, Mr. Hartley. On the 4th ult., Mr. Waddel's Choir produced

Schumann's "Pilgrimage of the Rose" and Weber's "Festival of Peace" (Jubel Cantata). The accompaniments, arranged for piano and harmonium, were played by Messrs. Hobley and Langrid.

LIVERPOOL.—SOCIETY ARMONICA.—On Saturday the 12th inst. Mr. Thomas Armstrong, who for many years has conducted the performances of this association, was presented with a silver tankard at the Institute, Mount Street.

[illegible] RING & CO.—The Choral Society gave their first concert here on June 29th. The first part comprised Mendelssohn's 42nd Psalm and Romberg's "Lay of the Bell," and the second part included Beethoven's sonata for piano and violin, Op. 24, exquisitely rendered by Mrs. Biggs (piano) and Mr. Arnold (violin). Great credit is due to the conductor for the way in which the choral portions were gone through.

TORQUAY.—On Saturday afternoon, 12th inst., Mr. and Mrs. Grattan gave the second of their present series of four *matinées musicales* at their residence in Torquay. The selection of music on this occasion included pianoforte solos, and duets for violin and pianoforte by Chopin, Handel, Mozart, and other composers. The programme included Niels W. Gade's sonata, Raff's cavatina, &c., and Weber's brilliant rondo from his concertante for piano and clarinet, played by Mr. and Mrs. Grattan as the violin and piano.

Musical Notes.

THE *Contemporary Review* for June last contains a thoughtful and well-written article, by James Sully, on the Opera. It embraces a succinct and unprejudiced summary of Wagner's ideas and theories derived from reading his "Opera and Drama" and "Music of the Future," together with some criticism thereon. Though confirmed disciples of Wagner will hardly agree with Mr. Sully in all his remarks, his article should certainly be read by all interested in the subject.

IT is stated in *Concordia* that the post of precentor and director of musical instruction at Eton College, said to be of the value of £1,500 a year, has been offered to Mr. Joseph Barnby. His acceptance of this appointment, which will not interfere with his duties in London, as conductor of the Royal Albert Hall Choral Society, as organist of St. Anne's, Soho, and as musical adviser to Messrs. Novello, Ewer & Co., will doubtless bring a welcome addition to the income, if it add not also to the anxieties of an already overtasked man.

THE Musical Association, for the Investigation and Discussion of Subjects connected with the Art and Science of Music (founded May 29th, 1874), and which now numbers nearly two hundred members, terminated its first session with a Conversazione, held at 27, Harley Street, Cavendish Square, on Monday evening the 28th ult. During the past session eight monthly meetings have been held, at which papers have been read and discussed. The subjects of the papers have been as follows:—"On extending the Compass and increasing the Tone of Stringed Instruments" (illustrated), by Dr. W. H. Stone, M.A., F.R.C.P.; "On Temperament, or the Division of the Octave" (in two parts, illustrated), by R. H. M. Bosanquet, M.A., of St. John's College, Oxford; "On a suggested Simplification of the Established Pitch Notation," by Sedley Taylor, M.A., of Trinity College, Cambridge; "On the Application of Wind to String Instruments" (illustrated), by J. Baillie Hamilton; "On the Fallacies of Dr. Day's Theory of Harmony, with a Brief Outline of the Elements of a New System" (illustrated), by Charles E. Stephens; "On Musical Nomenclature," by John Hullah; "On the Principles of Musical Notation," by Dr. Stainer, M.A., Mus. Doc. Oxon., organist of St. Paul's; "On Just and Tempered Intonation," by Alexander John Ellis, F.R.S., who also exhibited "a mesotonic harmonium, playing from seven flats to seven sharps, by a new stop-action."

WE learn that the list of prizes and certificates in music granted by Mr. John Hullah at the Society of Arts examinations has just been published. The first prize is taken by Mr. D. McGhie, and the second by Mr. W. Millar, both of Glasgow. The ladies' prize is awarded to Miss Louisa Dickens, of London. The total number of certificates granted is 131, as against 102 last year. The two prizemen are both Tonic Sol-faists, as are also 75 out of the 131 who receive certificates. During the past nine years Tonic Sol-faists have taken eight first prizes at these examinations. The total number of certificates granted during that period is 707, and 438 of these have been taken by Tonic Sol-faists. The examination is, of course, conducted strictly in the old nomenclature and notation. A large proportion of the Tonic Sol-fa students who have obtained certificates have been trained at Anderson's University, Glasgow.

ORGAN APPOINTMENTS.—Mr. [illegible] Porter, [illegible], Cheshire, to be organist of St. Andrew's, Liverpool. Mr. J. Gregory, organist and choirmaster to St. Mary's Parish Church, Birkenhead.

TO CORRESPONDENTS.

C. K. L., PRESTWICH.—Thanks for the specimen of "Roman" music forwarded. A discussion as to how far the ancient Romans were acquainted with the primitive laws of harmony would be out of place in our columns.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. AUGENER & Co., 86, *Newgate Street.*

The number of the MUSICAL RECORD *has now reached* 6,000 *per Month. This can be verified at Messrs.* CASSELL, PETTER & GALPIN'S, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

"THE MONTHLY MUSICAL RECORD."

The Scale of Charges for Advertisements is as follows:—

PER PAGE	£5 0 0
HALF PAGE	[illegible] 17 [illegible]
QUARTER PAGE	1 10 0
QUARTER COLUMN	[illegible] 16 [illegible]
ONE-EIGHTH COLUMN	[illegible]

Four lines or less, 3s. Ninepence a line (of ten words) afterwards.

F. E. GLADSTONE'S
Original Compositions for the Organ.

		s.	d.
No. 1	Andantino	[illegible]	0
2.	Postlude	[illegible]	0
3.	Preludio Religioso	[illegible]	0
4	In modo di Minuetto	[illegible]	0
5.	Allegro Moderato	3	0
6.	Allegretto in F	3	0
7	March	3	0
8.	Two Melodies	3	0
9	Introduction and Fughetta	3	0

LONDON: AUGENER & CO., 86, NEWGATE STREET.

THE ORGAN STUDENT'S GUIDE.

BY

FRANCIS EDWARD GLADSTONE.

NET 4s.

"We feel convinced that this new work will prove of great service to young students, and especially to those who cannot get lessons from a good master."—*Musical Standard*, June 5, 1875.

"The introductory remarks and the general information, as to the mechanical arrangements and resources of modern organs, are so clear as not to be misunderstood, and the preliminary exercises and the selected pieces that follow are admirably adapted to lead on the student from his first essay to the higher flights of organ-playing. In the former the fingering and, if we may so say, the footing, are as might be expected perfect."—*Brighton Herald*, June 19, 1875.

LONDON: AUGENER & CO., NEWGATE STREET AND REGENT STREET.

Digitized by Google

The Monthly Musical Record.

AUGUST 1, 1875

JOACHIM RAFF'S SYMPHONY, "LENORE"

(NO. 5, IN E MAJOR, OP. 177)

Leipzig: ROBERT SEITZ.

BY C. A. BARRY, M.A.

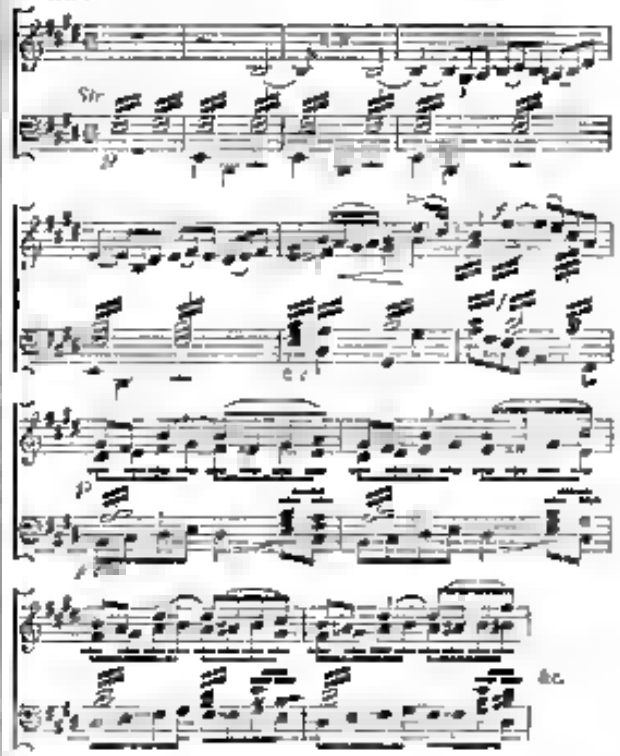
The symphony owes its title as well as its inspiration, to a ballad of the last century by Gottfried August Burger, which is well known to Germans, and has been made accessible to English readers by a translation which appears in the "Poetry of Germany," by Allied Baskerville (Williams and Norgate). Its contents may thus be summarised.—Wilhelm, Lenore's lover, has gone to the wars as one of Frederic the Great's army. For a long time nothing has been heard of him. On the return home of the troops, on the conclusion of peace after the battle of Prague all go forth to meet the chanting host. "Thank heaven!" cry mother and child. "Oh, welcome!" many a promised bride. Alas! for Lenore, her Wilhelm is not there. Among all the host that pass there is none can tell her aught of him. Despairing, she tears her hair, and throws herself upon the ground. In spite of her mother's attempts to console her, and protestations that what God decrees is just and right, she blasphemes Providence, exclaiming—"What is salvation mother—eny? Oh, mother, what is hell? Salvation is with Wilhelm, yea without him is but hell." At night a charger in full speed is heard, and at the gate a rider, spurred dismounts his reeking steed. "Holla! my child, come ope the door! Dost wake, my love, or sleep? Lov'st thou me now, as heretofore? Come, bind thy dress, spring up behind me, for to-day I must ride a hundred leagues, my nuptial couch to share!" With a bound she mounts his charger—Tramp, tramp, in furious gallop they hurry along amid the snortings of both rider and steed, and showers of pebbles and sparks. As they rush along over heath and bog and road, thundering over the bridges, ravens flap, bells toll, frogs croak! they pass a funeral train and a spectral rabble rout dancing round a gibbet and behind them all scour after the pair. At cock-crow they reach a graveyard, when—wheugh! the rider's jerkin piece by piece like tinder falls asunder. Upon his head not a lock of hair—a naked skull all grimly bare—a skeleton with scythe and hour glass. The snorting stranger veers and neighs fire from his nostrils comes, and he vanishes in flame. Howl on howl runs through the sky—wails proceed from an open grave—trembling with fear Lenore hangs 'twixt life and death.—Now in the moonlight, the phantom spirits dance around in giddy circles—this the burden of their song:—

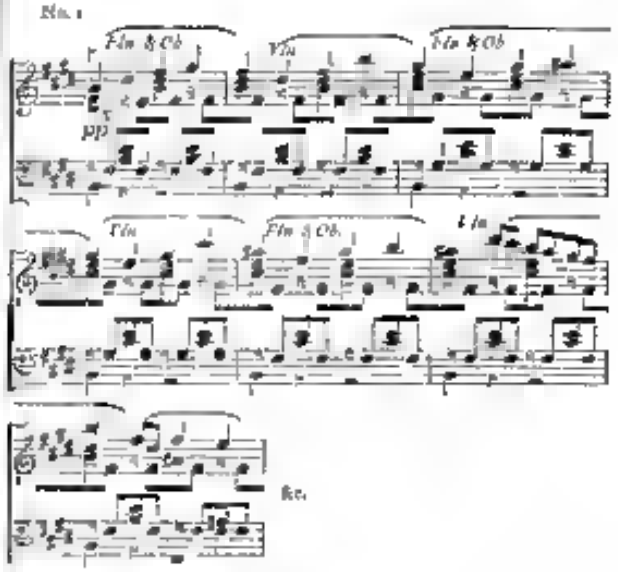
> "Forbear, forbear! though hearts should break,
> Blaspheme not God's wrath thou'lt wake!
> Thy body's dust we tell
> May God preserve thy soul!"

In a highly poetical manner, and with a fervour and effect commensurate with the intensity of a love that could call up a lover from his grave, Herr Raff has complemented Burger's ballad by a musical prologue depicting the early loves of Wilhelm and Lenore and their separation on his going off to the wars. His work is divided into three parts. Part I. which includes the first two movements, is entitled "Liebesglück" (Happiness in Love); Part II., "Trennung" (Parting); and Part III., "Wiedervereinigung im Tode" (Reunion in Death).

PART I.—HAPPINESS IN LOVE.

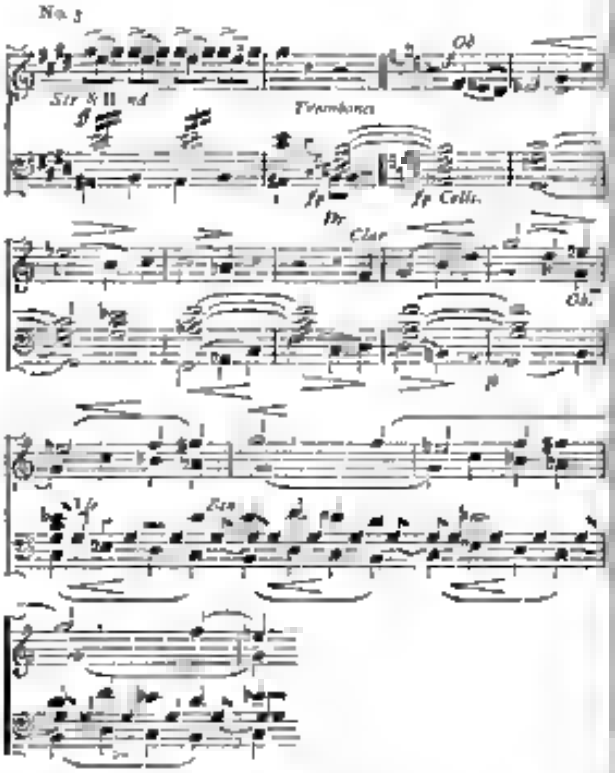
The first movement—*allegro*—in E major, opens in the following jubilant manner:—

No. 1.

Without coming to a full close, it is succeeded, by a second theme, in B:—

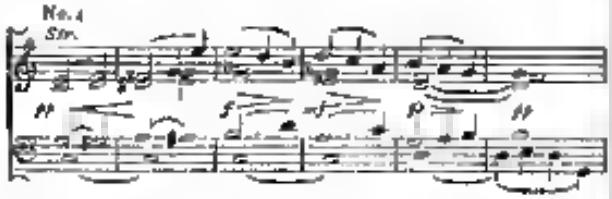
No. 2.

A repetition of this in the minor and a modulatory passage leads back to No. 1. now more fully instrumented. Preceded by some stirring passages in triplets, we come upon the following abrupt modulation into C minor, introducing a kind of dialogue, consisting of a succession

Digitized by Google

of sequences, between the oboe, cello, and clarinet, in which the clarinet has the last word:—

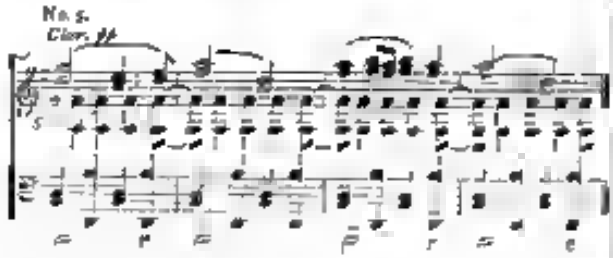
No. 3

A few more bars bring us to what may be regarded as the "second subject" proper of the movement though instead of appearing in E, as might naturally have been expected, it stands in C, for the obvious reason that copious use has already been made of the "dominant" key —

No. 4

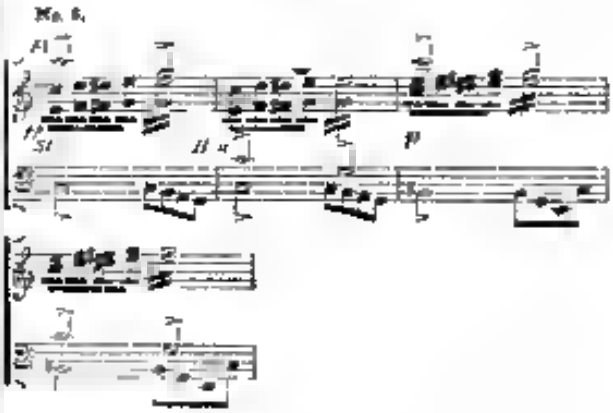


The lovely six-bar phrase which to some may recall the Chorus of Sirens behind the scenes in the first act of *Tannhäuser*, after being repeated with some slight modification is complemented by—

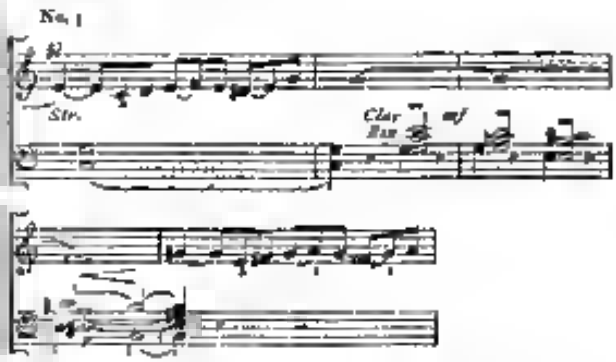
No. 5.



After a repetition of this in which higher by the flutes, similarly accompanied by strings followed by a succession of sequences derived from the last two bars quoted, there is a return of No. 4, which becomes more passionate and impatient by now being given in notes of half their original value. It is twice heard, the melody in the first instance being customed by cellos and bassoons and in the second by first violins and oboes. It is supplemented by fresh matter, commencing—

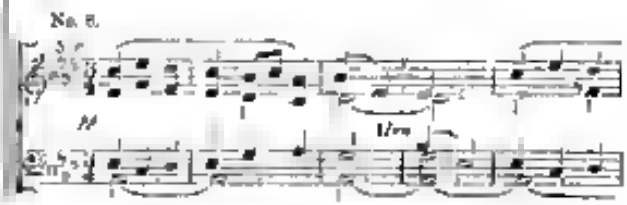
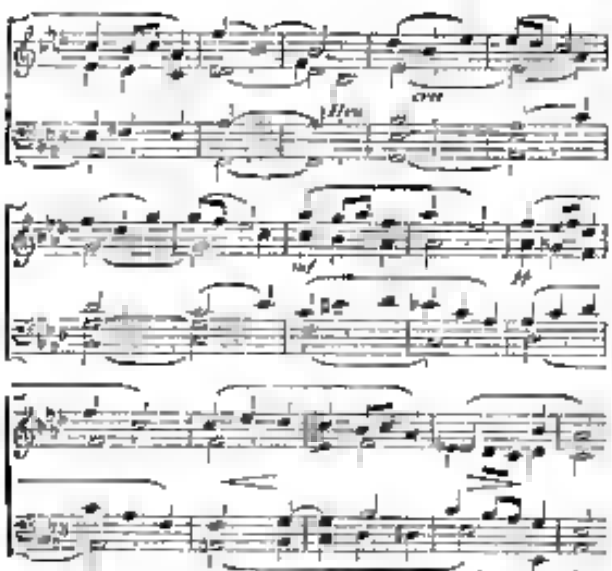
No. 6.

Beginning *pianissimo*, a powerful climax is gradually reached, and as this subsides, the first section of the movement is brought to a close in C.

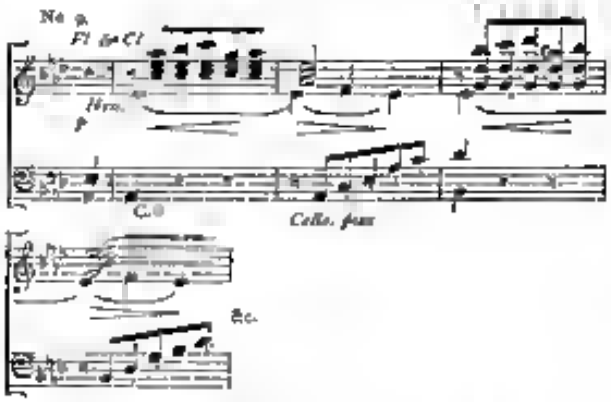
With the second bar of the "working out" or middle section occurs a new phrase thrice repeated on different degrees of the stave —

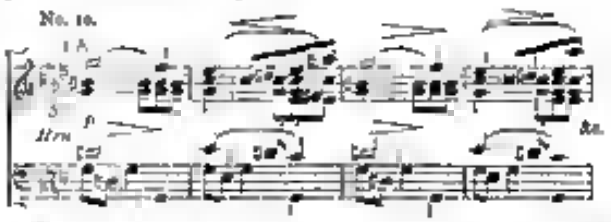
No. 7

This phrase, together with fragments of our first quotation treated contrapuntally and with extreme ingenuity, form the principal material of which this portion of the movement is constructed.

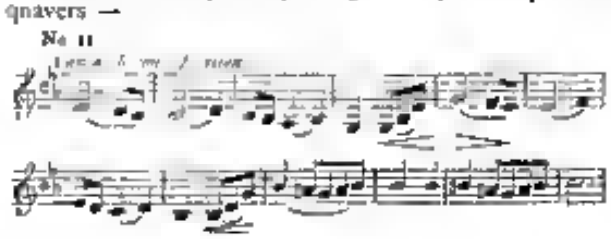
On the recurrence of the first subject (No. 1) in E, the first section is repeated almost as before except that what was then in C now stands in E, a short coda bringing it to a close.

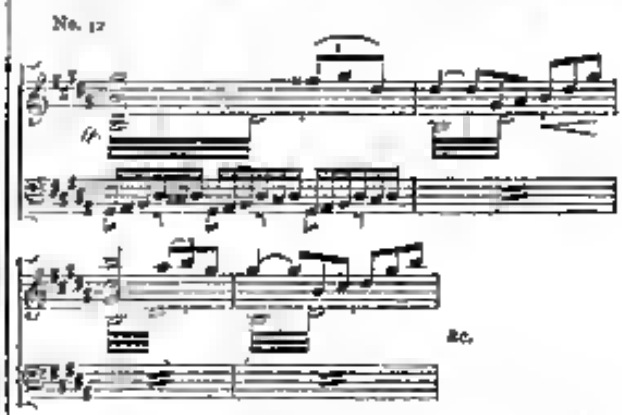
The second movement—*andante quasi larghetto*—which has all the character of an impassioned love-scene commences with so charming a theme for the string quartett that we cannot resist quoting it in full —

No. 8.

It is immediately followed by a solo for the horn, accompanied by flutes, clarinet, and bassoon in the novel and piquant manner indicated below —

No. 9.

Towards its close it is supplemented by a new melody for the oboe with a strongly marked rhythmical accompaniment for the strings:—

No. 10.

A change of key soon introduces another new melody, assigned to the first violins, and accompanied by flutes and clarinets above, and by strings below, with triplets of quavers —

No. 11

A repetition of this by the cellos, with some additional matter, brings back the first subject (No. 8) in A flat, now much more fully scored than on its first occurrence. It immediately leads to a new melody in A flat minor, but for convenience sake written in G sharp minor, and commencing with a pedal point extending through a dozen bars —

No. 12

A repetition of the *cantabile* (No. 11), now in E major, and treated in a similar but somewhat more agitated manner than before, brings us after some reminiscences of the horn melody (No. 9), to a return of the first subject (No. 8), now arranged for the flutes, oboe, and clarinets and accompanied *fortissimo* by the first violins *tremolo* and cellos *pizzicato*. A coda, based on fragments of this, and resting on a pedal point extending through thirty two bars, closes a movement the whole, no account of its passionate love longing and love satisfied character, it would be difficult to find a parallel.

(To be continued)

THE END OF A MUSICIAN IN PARIS

BY ARCHAEA WAGNAR

We have just buried him. It was cold gloomy weather, and we were few in number. The Englishman was there too. He is going to erect a memorial to the poor fellow—he would have done better to have paid his debts.

It was a sad business. The early winter blast took away our breath; no one could find the voice and nothing was said over the grave. For all that, you must know that he whom we had just buried was a true heart and a worthy German musician. His was a gentle nature; he was ever lamenting the way they tortured the poor horses in the streets of Paris. He was of kindly temper and never fired up when the *gamins* pushed him off the narrow pavements into the gutter. Unluckily, he had a tender artistic conscience, much ambition, an utter lack of capacity for intrigue, and having once encountered Beethoven in his youth, had had his head crammed that he could never by any chance feel himself at home in Paris.

It is a good deal more than a year ago now, that standing in the Palais Royal, I observed a huge and uncommonly handsome Newfoundland dog taking a dip in the basin of the fountain. As was natural in one so fond of dogs I followed the brute with my eyes, nor did I left the claim at the summons of one who at first only drew my attention as its owner. He was far from being pleasant to look at as the dog: he was neatly dressed but in the fashion of heaven knows what time or province. His features, however, struck me: soon I became distinctly

nouncionn that I had seen them befoun my interest in thn dog began to give way to onn of n different kind, and —I sprang into thn armn of my old friend R——.

We were delighted at being togethnr again. Hn could hardly contain himself for emotion. I took him to thn Café de la Rotonde. I drank tea and hn—hn coffee and tears.

"But in thn name of goodness," I broke out at last, "what nn have brought you to Paris? You, n quiet musicinn occupying n fifth floor in n back street of n Gnrmnn provincial town?"

"My friend," he replied, "call it what you will—either heavenly ambition to justify thn pleasure of living *au troisième* in Paris, or more worldly desire to marry whether I could not get down to thn *deuxième* or even to the *premier*—I cannot properly tell myself which it was. I could not forbear, you know, to attempt tearing myself loose from thn petty surroundings of German provincial life. Although it had not been given to enter into what, in my opinion, is thn far sublimer life of our great cities, I could not withstand thn impulse that bade me rush straight to thn centre of thn world to thin why where the art of all nations is licensed, where artists of every race find recognition, and where I hope to satisfy thn little bit of ambition that hasn—probably by mistake—has placed within my breast."

"Your wish was in very natural," I replied, "and much as it surprises me in you I can easily excuse it. But let me know first what resources you can count on to give effect to your striving. How much have you a year? Don't be frightened. I know you have always been a poor devil—and cannot for a moment suppose that you have anything in thn funds. I must presume however that you have either drawn a lucky number in the lottery or that you have secured thn active intervention of some rich patron or relation that you can reckon on a comfortable sustinnn for thn next two years."

"That is thn way all you people talk," my friend replied with a good humoured smile which showed that he had recovered from thn first shock. "Pecuniary matters of detail of that kind stake you nn the chief artistic. But my kind friend, in what you say I have no answer to make. I am hard up, and in a few weeks I shall have spent my last *sou*. What does that matter? I have been assured that I possess talent—it is not in Paris that I have chosen to make myself known! No. I have come to Paris! I shall soon learn whether they were making fun of me when they told me of my talent—and whether in deed, I possess any at all. In the first case I shall at once frankly accept my disappointment, and return home to my garret with a more definite knowledge of myself. In thn other however this is the best place in thn world to turn my powers to account. No, don't smile; try to make some objection that will bear discussion."

"My dearest friend," I answered, "I am now in no humour for smiling. At this moment I am weighed down by a melancholy foreboding that wonders may hurry from my heart both love you and your splendid companion. I know, however temperate you may be, that that fine lustre will take a great deal to keep. You intend to support yourself and him by your talent for music! That is hospitable to one at first glance into oneself and—though of less importance—humanity towards dumb animals is most admirable. But tell me now, what use do you intend to make of your talents? What are your plans? Come, tell me all about it."

"I am glad to hear you ask about my plans," was his answer. "I have a whole host to tell you, they are what I am rich in. First of all I think of bringing out an opera. I have several works on hand, either complete or half finished, heaven knows countless sketches of all sorts—both for grand and comic opera. You need not say anything—I quite understand that this cannot be done in a day. It is only the main entrance to which all the rest of my efforts must have reference. If I may but begin to see an opera of mine soon placed on the stage, I shall shortly be able to decide whether the directors are inclined to accept my compositions. Ah! you are smiling again. Do not speak! I know what you are going to say, and will give you your answer at once. I am convinced that I shall have to battle against every variety of obstacle, but from what will they spring? Only from competition. The most distinguished of all nations stream here and offer their works—those who have to decide are therefore compelled to be very severe in their criticism. Beginners must be turned back once for all, and only compositions of a remarkable kind can be honoured by their choice. Well I am prepared for every structure and do not wish to attain any distinction that I have not earned. But what have I to fear beyond this competition? Am I to believe that in such a place as this there is no market for cheap servility?—here in Paris, in the capital of free France, where there is a press that publishes and renders impossible every abuse and neglect—where only merit can earn applause from the mighty public to which venality is unknown?"

"The public?" I broke in, "there you are right, I share in all of opinion that, with the talents you have, you might succeed if you had only to do with the public. As to the ease of the path by which that is to be brought about, however, you are mightily mistaken, my poor friend! It is not the corruption of genius that you will have to do battle against, but that of names and personal interests. If however, you can rely on down right influential patronage, you may risk the struggle, but without this that of money—give heed you must fail and that even without attracting attention. It will not be a question of praising your capacity and the excellence of your work (that alone would be an unparalleled event), but simply a matter of consideration what name you bear. At this is unknown as yet and is not discoverable in the *grand livre*, both you and your capacity will remain unnoticed."

My reply indeed at its intended effect on my enthusiastic friend. He lost his vivacity but believed me even the more. I continued and inquired what ethical means he might have thought of to procure a little publicity distant one of a kind that might be of use to him later on in the accomplishment of the grandest plan he had just mentioned.

This seemed to restore his good-humour. "Well, listen," he answered. "You know I have always had a special fancy for instrumental music. Here in Paris, where it appears that Beethoven enjoys with proper veneration, I have reasoned enough to believe that his countryman and most fervent admirer will surely find an opening for a public hearing of his works—weak though they may be in comparison with them of his unapproachable prototype."

"Excuse my interrupting you so soon," I said, "you are quite right in saying that Beethoven is worshipped. But first of all reflect that it is his name, his reputation that is worshipped. His name prefixed to a work will by all him suffice at once to reveal all its beauties; another name on the title page however would blind even the director of a concert room to the most brilliant passage in it."

"You lie!" my friend burst out, "my eyes are opening to your meaning! you want to discourage me systematic

nily and drive me back from the path of glory. You shall not succeed!"

"I know you," I replied, "and I pardon you. I cannot help—however adding that in the execution of this latest plan you will encounter the same obstacles that meet all unknown artists however great their genius who attempt to come forward here where people have too little time to trouble themselves about hidden treasures. Both plans are excellent to give strength to an established reputation, and enable one to derive advantage from what are utterly purposeless if it has to be negotiated. The efforts you may make to bring your instrumental compositions before the public will either remain disregarded, or—if they are connected in the same bold, strange spirit you admire in Beethoven, will be styled grandiose and pedantic, and therewith you will be driven to betake yourself home."

"But what," my friend broke in, "But what if I have already contemplated this objection? What if I have already composed works especially meant for a more superficial audience—what if I have given them all the fashionable ornamentation that I indeed think from the bottom of my soul; but which even artists of good standing do not deem a means of catching attention!"

"Then they will give you to understand," I answered, "that your work is of true light and shallow character to be worthy of presentation to the public side by side with the labours of Beethoven and Mozart."

"Oh, my good friend!" he cried, "now it's all right! Now I have found out at last that you are joking with me! You must have always been a comical fellow!"

Laughing at the same time, he gave a stamp with his feet, which unluckily alighted on the paw of the noble Newfoundland, made him spring up with a howl; in a moment, however, he had locked him master in hands, as if humbly imploring that in future he would not make so light of my objections.

"You see," I said, "that it is not always wise to take earnest for joke. But apart from that, may I beg you to tell me what else there might be to induce you to exchange your modern home for this monotonous Paris? Explain to me in what other way—if for my sake you will be content to let what you have proposed drop for the present—in what other way you think it may be possible to achieve a sufficient reputation?"

"Be it so," was his answer; "in spite of your fanciful fondness for contradiction, I will go on with my account of my plans. I know there is nothing now-a-days that takes better in Paris salons than that pleasing and touching style of romance and song which—though it is often a growth of only too much in harmony with French taste. Franz Schubert's songs, for instance—only think of the fame they have here! That is a kind of thing that must be me perfectly. In it I feel quite capable of doing something worthy of mention. I will have my songs sung, and perchance it may be my lucky hap, as it has been with many to attract by some such simple unpretentious composition the notice of some opera director who may chance to be present—and then he might honour me with a commission to write him an opera."

Once more the dog burst into a loud howl. This time it was I who, in a fit of suppressed laughter, had brought my boots down on the paws of the noble brute.

"How!" I cried, "is it possible that you can think seriously of such nonsense? What on earth can justify you——?"

"In the name of goodness!" the enthusiast broke in, "have not such things happened often enough? Shall I cite the papers to you in which I have repeatedly read that such and such a director had been so ravished by a single romance and each-and-each poet suddenly so taken with the hitherto unrecognised genius of a composer, that they have forthwith determined the one to write a libretto, and the other to bring out the opera when completed?"

"Ah! is that then the case?" I sighed, suddenly overcome with sadness. "Newspaper paragraphs have ruined your honest childlike brain. My good friend, when you see three sort of things you must remember that two-thirds of it mean nothing and of the remainder all but fourths are not credible. Our directors have a lot to do besides hearing romances sung and getting enthusiastic about them. And then even if this were the proper way to get a reputation, who would you get to sing *your* romances?"

"Who?" was the answer; "Who but the same famous singers—male and female—who often in the kindest way possible hold themselves bound to put the productions of unknown or suppressed genius for the first time in an favourable light before the public. Or can it be that lying paragraphs have deceived me in this also?"

"My friend," I replied, "heaven knows how far I am from wishing to deny that noble hearts of that stamp may beat beneath the breasts of our leading singers. But to be honoured with their patronage there are other conditions to be fulfilled. You can easily imagine what competition there is even in this, and that one must always need so immensely influential recommendation to convince those noble hearts that one is really a neglected genius. My unlucky friend, have you any more plans?"

At this he lost all patience with my questioning. With lively anger, though with a side-glance at his dog, he turned away from me.

"And if my plans were as countless as the sands of the sea," he cried, "you should not hear one more. Go! you are my enemy! But implacable as you are, know that you shall not triumph. Tell me—this is the last question I address to you—tell me, how have the numbers set to work who were first heard of here in Paris, and afterwards won fame?"

"Ask one of them," I answered, with some irritation in my question, "perhaps they will tell you. I for my part decline to know."

"Come here," shouted the poor dreamer to his splendid dog. "You are no longer my friend!" he said, turning to me with a hasty gesture; "your chilly sneering shall not shake me. *Within a single year*—remember this—*within a single year you shall either be able to regard my address from every garret in the street, or you shall hear from me where to come—to see me die.* Farewell!"

He whistled shrilly to his dog—a dissonance—and he and his noble companion had vanished with lightning speed. Nowhere could I chance upon them.

(To be continued.)

THE VIOLIN BOW—SUPPLEMENTARY NOTE.

BY W. S. B. WOODHOUSE.

IN the Note inserted in the last number of the RECORD I have given a table of the suitable dimensions of Violin, Viola and Violoncello bows, for wood of an average texture, and have intended the thicknesses best adapted to the construction of a bow gauge, which I originally made in ivory. To carry out the principle efficiently, in the production of a really fine bow, a talented workman is the chief desideratum. Fortunately we have all that can be desired in the eminent maker, Mr. James Tubbs, of Wardour Street who has manufactured several bows from the gauge very much to my satisfaction. The thorough impartiality of my approval has been lately confirmed in other quarters. Mr. Tubbs having made a bow for Wilhelmj, the great violinist, in a letter dated 30th

March, 1875, considerately expresses himself in the following terms :—

"I am very much satisfied with the bow I received, and cannot omit making you my best compliments for the excellent workmanship. I can openly tell you that I have never met with a Tourte bow which I would have preferred to the one of your make. If you think of being in the position of making two other bows equally excellent you would oblige very much by communicating with them?"

M. Wilhelmj has since presented to Mr. Tubbs a fine framed portrait of himself, bearing the following inscription :—

"James Tubbs, the incomparable bow maker
in kind remembrance.
AUGUST WILHELMJ.
London, May 1875."

Mr. Tubbs has also more recently made two bows for the celebrated violinist, Signor Papini, and his complete satisfaction with them has prompted him to send Mr. Tubbs a copy of his portrait, on which is written—

"Souvenir d'admiration à Monsieur James Tubbs
GUIDO PAPINI."

The statement of these interesting facts is but a due recognition of exceptional talent and great skill in workmanship.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *July*, 1875.

TO-DAY we have to notice but one concert, and this, being of a private character, hardly comes within the limits of our usual report. However, as the work then performed—*Ein Abentheuer Handel's*—will shortly appear on the Leipzig stage, we think it no indiscretion to make our report about it.

Ein Abentheuer Handel's (An Adventure of Handel), or *Die Macht des Liedes* (The Power of Song), is the name of an operetta, in one act, comprising thirteen scenes, by Carl Reinecke, the performance of which takes about an hour. It is preceded by a charming overture in E major, which ends very effectively with the well-known theme of Handel's E major variations on "The Harmonious Blacksmith." This theme also recurs in the second ballad of the operetta. The text of this excellent composition is as superior to the favourite productions of our present Vaudeville stage as Auerbach's touching and idyllic *Dorfgeschichte* are to the frivolous novels of modern French literature. In like manner Reinecke's music, though simple, is full of feeling, when compared with the vulgar melodies of Offenbach and the trivial dance tunes of Suppé, at present the favourite representatives of comic opera. Truly German in character, tender and charming, this work cannot fail to become a great success.

It is a simple "fore-tale" which the poet Wette Groven has here dramatised. Handel's influence, "the power of his song," the effect of his harmonies, the charm of the wonderfully touching melody "Lascia ch'io pianga," from *Rinaldo*, procure for a loving young couple the consent of their opposing parents. This in itself a but slightly dramatic subject becomes lively when interspersed with a number of humorous and comic scenes. These offer an agreeable change from the lyric moments of the operetta. Some of these last have a particularly beautiful effect, more especially the short cavatina, No. 2, "Mein Mutter hat's gewollt;" Kathleen's song, No. 5, "War ich des Himmels goldner Sonnenschein," ariose, No. 9, "Ich hatt' über Nacht einen holden Traum," and Charlie's cavatina, "Mein holdes Lieb, lass' das schwere Klagen." The quintett for John Blumber, No. 7, "Essen dürft ihr Herr;" the peasants' chorus, No. 3, "Vivat weiser Meister Schmied;" and the sextett, No. 8, "Wollt ihr wohl schweigen," produce a very original and comical effect.

The best representatives of our Opera, Herr Gura, Frl. Gutschbach, and others, gave their valuable services at the performance of this charming composition, and this they did out of regard and love for the music.

This operetta, which is sure to be very effective on the stage, is also well suited to the concert room, as its principal power of attraction lies less in dramatic or stage effects than in the poetic libretto and in Reinecke's simple, natural, and fine music, which being at the same time of but moderate difficulty, will not lose its charm if the orchestra is replaced by the piano.

[NOTE.—The overture to Reinecke's operetta was heard here at the Crystal Palace soon after its first appearance, and was reviewed in these columns in our number for April, 1874.—ED. M. M. R.]

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *July* 12*th*, 1875.

ALL the excitements in music in the concert room and on the stage are now over. It has been so tremendous a season, that really the last wreath thrown ought to be publicly kept in one of our cabinets of antiquities as a speaking proof of how long (from November to the end of June) the ecstasy of an enthusiastic audience can be made to last, and how (and this is still more interesting) it is possible that admiration can apparently be felt, with the same degree and at the same time, for two so different masters as Wagner the reformer and Verdi the favourite of the Italians and of many other nations. Wagner and Verdi conducting almost at the same moment in the same town and both filling the house to the roof! Who would have believed it ten years ago? And this time Verdi has even out-run the former, as the third concert of Wagner (and that was still in the first days of May) was already beginning to show empty places, whereas Verdi, in the very heat of June and in defiance of enhanced entrées, was strong enough to fill the great Opera House six times. Verdi's *Requiem* was performed four times, and his opera, *Aida*, twice: the receipts of these six evenings amounted to the sum of 48,000 florins.

Not only the public in general seemed never tired of showing their sympathy for the maestro and his works, but even the Emperor himself was so delighted with the representations that he attended the *Requiem* three times, and sat out *Aida* to the end of the last bar. He honoured Verdi by granting to him the Commandeurkreuz of the Franz Joseph decoration, and when Verdi thanked him in an audience the conversation is said to have been uncommonly long and cordial. Verdi assured us that he was extremely pleased with our chorus and orchestra, and that he was very much touched by the kind reception of the Viennese. One day he visited the Conservatoire, where a performance of the pupils was arranged. They played an overture and gave some arias and duets, Verdi sitting at the side of Frau Marchesi, the Professor of the singing-class. He praised highly the *ensemble*-playing by the pupils of the Director Hellmesberger, as well as her own pupils, who, he said, were to be found on all the greatest stages.

Before entering the concert room, Verdi asked to see the library of the Conservatoire, and was greatly interested when he heard that there were many autographs by Beethoven, whose handwriting he had never seen. He was shown the great man in letters, compositions,

Digitized by Google

and sketches, in portraits and medals, in a very interesting cast (Gesichtsmaske taken from life), and in an excellent bust, a masterpiece by Dietrich. But when he saw a copy of the *Eroica* with many alterations by Beethoven himself he had no eyes for the rest and looked, and examined, and dwelt on the parts he liked best as the work was well known to him.

And now a few more months and the happy maestro will be extinguished by his antagonist the prince of Bayreuth, who will come here to direct one of his operas himself. Wagner has promised that he will direct all his operas here in turn, declaring that he wishes the Viennese performances of his operas to be regarded as models for all representations. On this account he hopes to spend some months of every year in Vienna. It is hoped that the drama *Tristan und Isolde* will be the beginning of a new era, and that the very next winter will bring with it a new career to the Imperial Opera House. At the same time there are some other new operas in the list of the winter representations as the much praised opera *Carmen* by the French composer Georges Bizet, who unfortunately died in the prime of his career as an artist some weeks ago at Paris. Another opera in preparation is *Die Folkunger* by Kretschmer from Dresden, and some operas for years vanished from our stage. Our singers await, therefore, a season of great work the more uneasily as it will be unusual for them to have to relinquish their regular round of operas performed by turns year after year. On the other hand the concert room also will not be left in the background as firstly the new conductor of the Philharmonic Society Herr Hans Richter will certainly do his best to maintain the fame of its concerts on the same level as his predecessor, secondly the new conductor of the Musikvereins concerts Hofkapellmeister Herr Ritter von Herbeck, will likewise prove his fame in a sphere where he has before earned so many laurels, and which he is now taking again having left the opera and its fickle attractions.

Reviews.

Hungarian Sketches (*Ungrische Zeichnungen*). Seven Pianoforte Duets. By ROBERT VOLKMANN. Op. 24.

Three Marches. For Two Performers on the Pianoforte. By ROBERT VOLKMANN. Op. 40. Augener & Co.

THE popularity which Brahms's admirable arrangement of national Hungarian dances has met with has naturally directed attention to other examples of Hungarian music. If it has not also led to the composition of a good many pieces in the Hungarian style. We are not in a position to speak with certainty, but we believe we are right in stating that these Hungarian Sketches of Herr Volkmann's are not to be regarded as genuine Hungarian national tunes, but as original compositions in imitation of the style of these. Be this as it may, they are rich in the charm of rhythm and tonality peculiar to the Hungarian style. From a musical point of view they are decidedly superior to the same composer's 'Musikalisches Bilderbuch,' which has met with such appreciation. Though far less difficult to execute than Brahms's 'Hungarian Dances,' they are scarcely less taking and effective than those. By many they will be probably preferred on this account.

Though not so entitled, Herr Volkmann's 'Three Marches' might fairly be pronounced as "Heroic," on account of the seriousness, if not sometimes, of character which pervades them. The first is elegiac, the second triumphant and the third threatening in character. About the third, a minuth the keys of F minor and A flat predominate, there is a slight Schumannish tinge, if not indeed more than one reminiscence of the 'Bilder aus Osten.' Though by no means lacking tunefulness, their chief interest lies in the harmonic progressions made use of, and they have the additional advantage that the pleasure of executing them is pretty equally distributed between the two players.

Twelve Pianoforte Duets, within the Compass of five Notes in One Position of the Hand, especially composed for the training of the feeling of time and expression. By CARL REINECKE. New Edition, revised by the Author. Op. 54. Augener and Co.

Zweiff Studien in Canonischer Weise für Pianoforte zu vier Händen. Von CARL REINECKE. Op. 130. Leipzig: Ernst Eulenburg.

IT must be nearly twenty years since the "Twelve Pianoforte Duets" which head this notice were first published in Leipzig. Then probable subsequently there came a good deal under discussion. It was argued by some that it is useless to attempt to train a pupil's feeling for time and expression before a certain amount of dexterity has been gained by the practice of finger exercises. Doubtless it was never intended by Herr Reinecke that these duets should take the place of finger-exercises, but that they should be used alongside with them. Regarded in this way they seem to supply a want often felt namely a set of pieces of pleasing and refined character which might be beneficially used in preference to the vulgar tunes which are but too often set before children. At the same time it may be said that there are one or two among them, *e.g.* 'Tarantelle,' which if played up to time, might be made to answer the same practical ends as a finger exercise with the additional advantage that practising in this way would be regarded as a pleasure instead of a dry piece of taskwork. These Duets, each of which has its characteristic title, are so attractively pleasing as they are ingeniously constructed and easy to play. One of the advantages arising from the hands of the first player being restricted to one position is manifestly the absence of marked fingering which adds so much to the difficulties to be surmounted by young players. The part for the second player which is not written under the same restrictions, may be played by the teacher or by a more advanced pupil. That these charming and useful little pieces have been widely appreciated, we believe may be stated as an established fact.

That Herr Reinecke has faith in his method seems apparent from the publication, last year of 'Twelve Studies in Canon' as a sequel to the above. The composition of these he states, was undertaken from a feeling that the attention of young players can not be too soon directed to music of a polyphonic style with a view to familiarising them with complex rhythm and accustoming them to the practice of ensemble playing. Apart from their practical use, an examination of these Studies in Canon cannot prove otherwise than interesting to musicians who will appreciate their ingenuity as much as they will be struck with their smoothness and melodious character. Among them are to be found capital examples of canons in the octave, by augmentation, by diminution by contrary motion, &c. One entitled 'Capriccio,' especially calls for description, it commences with an "Ungarisch" in 2 time for the second player alone. The two then unite in a mazurka in ¾ time, and finally both 'Ungarisch' and mazurka are heard simultaneously—the first player now taking the 'Ungarisch' and the second the mazurka.

The Organ Student's Guide. By FRANCIS EDWARD GLADSTONE. Augener and Co.

THIS work which is designed for those who have first attained to some moderate degree of proficiency in the rudimentals of pianoforte-playing calls for much consideration, especially on the ground of its general comprehensiveness and consciseness. Handling the slow but steady manner in which Rinck, Schneider, and others in their 'Organ Schools' lead their pupils on step by step, some may perhaps be inclined to find fault with it, on the grounds that it progresses too rapidly. We do not think that this will be found to be the case, provided the student will not as a rule let thoroughly master each exercise before passing on to the next. It may also, perhaps, be objected that there is a paucity of exercises for the pedals alone. To this it may be replied that enough are certainly given to enable any student of ordinary intelligence to invent others for himself which shall include every possible interval. One of the chief difficulties which a pianist has to contend with on first attacking the organ, is that arising from the tendency which the left hand has to play the bass notes, as it has been accustomed to, in preference to those of a middle part. To obviate this and gain independence for both hands and feet a short series of exercises are given for left hand and pedals only. These are followed by fourteen pieces of music commencing easily and gradually increasing in difficulty till at last we reach such pieces as a movement from Mendelssohn's sixth organ sonata, a prelude with double pedal part by Bach, and the same writer's famous toccata and fugue in D minor. In addition there is given a good deal of general information as to the mechanical arrangement and resources of modern organs, and the

Digitized by Google

employment of the various steps and their combinations, which is overlooked in most "Organ Schools." The directions for the several methods of employing the feet are laudably clear and simple. We are quite in accord with the author in the advice he offers to all who wish to excel as organists to continue the study of the pianoforte. But, recalling Schumann's golden rule to neglect no opportunity of practising on the organ because there is no other instrument which inflicts such prompt chastisement on offensive and defective composition or execution, we should go a step further and recommend all pianists to gain some knowledge of organ playing. As its title imports, Mr Gladstone's work is rather to be regarded as a compendium than as a "School of organ playing." As such it cannot fail to prove of great use, and is alone well worth the price charged for it (four shillings) for the musical examples by Bach, &c., which to our knowledge, have not been previously made accessible in a separate form.

Funeral March. Composed by HERBERT S. OAKELEY. Op. 83. London: Novello, Ewer and Co.

THIS march by the Edinburgh Reid Professor, as but too rarely has been the case with the works of English composers, has been recently published not only in full score, but also for pianoforte and organ. Consisting as it does of a short introduction followed by a march and trio, with the march theme proper repeated with some variations both of harmony and instrumentation, and with a modification of the introduction by way of conclusion, it may properly be said to follow the orthodox march form of an extended character. Following the classical example of Beethoven and Schumann in preference to that of Chopin and other more recent composers, who seem to have regarded the employment of keys with the greatest number of flats as inseparable from the expression of deep grief, Dr Oakeley has expressed his ideas in the more homely key of C (minor and major). Admitting the propriety of filling up a prescribed form in preference to inventing one for oneself—as for instance, Wagner has done in his "Huldigungs-march"—it may be asserted that Dr Oakeley has fulfilled all the conditions of a funeral march, which in addition is decidedly heroic in character. In the introduction we seem to hear the wailings of the bereaved, and in the march itself the solemn, measured tread of a funeral train. The trio, which is especially charming, is full of consolation, and the concluding section of the work in which the major mode is happily reached, seems indicative of faith that he whom we have mourned has been received into realms of everlasting bliss. This march of Dr Oakeley's we understand was first performed in Edinburgh almost immediately after the death of the late Sir W. Sterndale Bennett. We cannot but think that with equal appropriateness it might have been included in the programme of one or more of the memorial concerts which have since been given in or near London. At the same time one can feel no surprise that concert-givers, except on some such special occasion should not rule against the introduction of funeral music in their ordinary programmes.

Musical Development. By JOSEPH GODDARD. Goddard and Co.

THIS is a highly interesting book. The intentions of the author may be best explained in his own language. His work is described by him as "an æsthetical investigation in which an attempt is made to show the action in music of certain laws of human expression, to point out what are the spiritual aims of the chief forms of composition, and the broad principles upon which they should be constructed."

The book is divided into seven chapters, and the interest may (on the whole) be said to accumulate with each. The reasoning is sometimes abstruse, and the author occasionally shows a slight tendency to over-elaborate his arguments. Nevertheless the work will well repay study, and there can be no doubt either that it emanates from a cultivated mind or that it is the result of much earnest thought.

Original Hymn Tunes to favourite words. By ALFRED KING, Mus. Bac. Oxon. Novello and Co.

THESE additions to the already enormous store of tunes for congregational worship, seem to prove the possession by their composer of a truer feeling for melody than for harmony.

For instance, the really melodious tune named "Banbury" is disfigured by consecutive 8ves between alto and bass (bars 8 and 9) and consecutive 5ths between alto and tenor (bar 10). Space (or rather the want of it) forbids our going through the collection in detail; but we may say that amongst much inequality of merit, there are not wanting tunes which deserve to be sung. Indeed, such music as that given to "Art thou weary" is excellent in every way, and might justly supplant both the tunes associated with these words in Hymns Ancient and Modern.

The Human Voice. By C. B. GARRETT, M.D. London: S. and A. Churchill. (Second Edition.)

THIS little treatise has been sent for review. At first sight, such a task seemed to us more exclusively the province of a medical journal; but on looking more fully into it, we find many points both of interest and use to those who make the voice their study. The remarks on the larynx and its properties are admirable; and wherever the author uses medical technicalities they are always so explained as to be easily understood.

The Congregational Psalmist. Edited by HENRY ALLON, D.D., and HENRY JOHN GAUNTLETT, Mus. Doc. Hodder and Stoughton.

IN the preface to a new edition of this work, we are told that the number of additional tunes is 109; and the list of composers who have either contributed new tunes or allowed the publication of tunes already printed elsewhere, contains names which may be taken as a guarantee of excellence. The total number of tunes now reaches 500; and those metres must be peculiar indeed for which provision is not here made.

When a book has arrived at its twenty-eighth thousand, criticism good or bad can hardly affect its sale; its position is secure. We do not, therefore, propose to examine this work minutely here; although there are various little points which tempt us to criticise. One remark, however we must make in the interests of art viz. that if adaptations from the works of great masters can be excused at all it is only when they are distinctly stated to be such. It is merely unkind to credit a composer with the production of a thing which he would himself have disowned with indignation. Let such adaptations be clearly indicated as such; and then the editor's excuse—I have found—not made them, will hold.

THE two first parts of *The New Graduated Method for the Pianoforte*, by JOSEPH GODDARD (Goddard and Co.), have reached us. So far as we can judge from a portion only, the work is founded on sound principles. Some of the ideas, by the way, appear to have been borrowed from Drs. Lebert and Stark.

The Yorkshire Exhibition March for the Organ, by WILLIAM SPARK, Mus. Doc. (Metzler and Co.) is above the average of such productions, and could be made effective by a good player.

An Andantino Gracioso for the Organ, by CATHERINE PENNA (R. Mills and Sons) justifies its title. The little movement is graceful, pleasing, and really well-written.

Andante from Beethoven's quartett in C, Op. 59. Arranged for Violin and Piano, by W. H. GRATTAN. (Hart and Son.) The arranger has here done his work conscientiously. The first violin part is preserved intact with suggestions for fingering and bowing added, and the remaining parts are judiciously laid out for the pianoforte. The difficulty of mastering a complete quartett of strings will probably make this arrangement welcome to many amateurs.

"If ye love me." "*Holy, Holy, Holy!*" Two short anthems by JACOB HEADFORD, Mus. Bac. Oxon. (F. Pitman). The second of these little compositions is decidedly the better of the two. The part-writing is, however, not free from fault in either. While we desire to be captious, but simply in pursuit of our criticism, we would point, as an example, to page 3 of "Holy, Holy," where will be found a bad consecutive of fifths in passing from the 10th to the 11th bars.

Manual of Harmony and Thorough Bass. By J. STIMPSON. (Rudall, Carte and Co.) It is to be feared that owing to the author's anxiety to be concise, the students of this work will become shallow. The science of harmony cannot be learnt in a dozen pages or so. The earnest pupil will want more than the smattering of theoretical knowledge here supplied; and he who is not in earnest had better relinquish all thought of the study.

Collard's Method of Practising the Flute.—The second Number of this work is now before us. It contains copious exercises in the keys of F flat major and C sharp minor, and a well written Nocturne and Rondo Pizzicato, by H. GADSBY, added to which, valuable instructions and many excellent suggestions are offered to the student.

A so-called *Mason's Service*, by Rev. J. VARWOOD (Novello and Co.) is unlikely either to reflect much credit upon the Craft, or to advance the interests of art.

Digitized by Google

MUSIC RECEIVED FOR REVIEW

PIANOFORTE SOLOS.—*Dixon, George.* Archery Waltzes. (Cocks and Co.)—*Frost, W.* Tramp, Galop and International Dances, Quadrille. (Paterson and Sons, Edinburgh.)—*Garoffsky, G.* The King's Bounty. Quadrille. (Lamborn Cock.)—*Hugo Heine.* Alexandra Palace March. (S. Clark.)—*Kuhe, W.* Chanson de Fortunio. (Augener and Co.)—*Miller, G. L.* Alcyone. Waltz. (Phillips, Hart and Co., Liverpool.)—*Orbendon, W. H.* United Troops. Quick March. (Wood and Co.)—*On Meriong, H. F. S.* Impromptu. (Morley.)—*Scrosbrook, F.* Andante. (Donajowski.)—*Tinsel, C.* Galop d'Hippodrome. (Wood and Co.)—*Werner, Hildegard.* The Daisy Waltz. (Augener and Co.)—Ked Row. Variations de Concert. (Alderson and Brentnall, Newcastle.)

VOCAL MUSIC.—"The Australian Musical Magazine." Nos. 1 and 2. (Nicholson and Ascherberg, Melbourne.)—*Anderson, H. R.* "The Queen of Night." Song. (Hopwood and Crew.)—*Dudley, T. J.* "Thy Snow lies White." Song. (Lamborn Cock.)—*Emerick, Albert G.* Sacred Minuets. (North and Co., Philadelphia.)—*Macdonald.* "Stricken." Song. (Weekes and Co.) "Her Voice." Ballad. (Chappell and Co.) "Going Home." Cavatina. (Hopwood and Crew.)—*Ridgway, J.* "Wishes." Song. (Weekes and Co.)—*Stella, A.* "The Bonny Banks o' Airdie." (Paterson and Sons, Edinburgh.)—*Sutton, E. A.* "The Light beyond." Song. (Goddard and Co.)—*Tinsel, E.* "The Lord's Prayer." Song. (J. Hare, Newcastle.)—*Walton, W.* "Homeward Bound." Song. (Methven, Simpson and Co., Dundee.)—*Werner, Hildegard.* "Ave Maria." Bass Solo. (Augener and Co.)

Concerts, &c.

PHILHARMONIC SOCIETY.

THE seventh concert commenced with a selection from Mr. A. S. Sullivan's music to Shakespeare's *Tempest*, a work written, as Professor Macfarren remarked in the programme-book, for the work's sake, and for the love of the subject, and rightly to be regarded as the "masterpiece" of the apprentice musician, seeing that it was written at the age of eighteen, while its author was still a student at the Leipzig Conservatory of Music. By many, and perhaps not unjustly, it is still regarded as the freshest and most meritorious of Mr. Sullivan's compositions. But, for whatever reason, its performance on the present occasion fell comparatively flat, and failed to evoke the same amount of enthusiasm which it has done on several former occasions. Herr Lodovico Breitner, a native of Trieste, who by his brilliant execution of Liszt's pianoforte concerto in E flat at the fourth concert of the present season gave proof of extraordinary power as an executant, was heard in Beethoven's concerto in G, and in solos by Chopin. As the choice of the concerto by Beethoven was forced upon him against his will, and consequently presented without due preparation, we should not perhaps complain that his rendering of it was not altogether to our liking. As a pupil of Herr Rubinstein, he showed respect for his master by introducing his two very clever, but, as we thought, over-elaborated cadenzas. His rendering of the solos of his own choice was, on the other hand, worthy of the highest admiration. Mlle. Varesi, from Her Majesty's Opera, gave ample proof of her facile powers of vocalisation in the cavatina, "Qui la voce," from Bellini's *I Puritani*, and in the Shadow Song, "Ombra leggiera," from Meyerbeer's *Dinorah*. Mendelssohn's "Italian" Symphony, and the overture to Wagner's *Tannhäuser*, completed the scheme.

There were two symphonies in the programme of the eighth and last concert, viz., Haydn's, in E flat (No. 10 of the "Salomon" set), and Beethoven's, in C minor, No. 5. Herr Wieniawski, whose tone seems to have increased in volume since he was last among us, came forward with a concerto in A minor, Op. 37, by M. Vieuxtemps, which had not been previously heard at these concerts. Though as a composition it cannot be said to be one of high interest, as *virtuoso* music it amply served to display the executant's remarkable powers to the best advantage. Indeed we can recall no former occasion on which Herr Wieniawski, by his highly finished and vigorous playing, has more absolutely asserted his claim to be ranked amongst the first half-dozen of living fiddlers. The novelty of the evening was an "Idyl in memory of Sterndale Bennett, for orchestra, composed for the Philharmonic Society by Professor Macfarren." The only light thrown upon the author's intention by the programme was a note to the effect that "The following are the points in the musician's character and career that have been foremost in the recollection of his friend, viz.: his inborn genius; his early orphanhood; the expansion of his powers under kindly nurture; his entry on the active life of the metropolis; his transplantation to a foreign land, where the musical uses and the social surroundings were a new soil and climate for the cultivation of his artistry; the ripening of his strength under these influences; his scholastic offices in England, with their duties; the renewed exercise of his productive ability; his later visit to Germany, when some of his artist friends were no more; his gently falling into the everlasting sleep; the triumphant homage to his manes, when the heart of England beat with pride in her honoured son; the feeling of the mourners that himself was present among them, when his own strain was sung; and the glorification of art in mere acknowledgment of her representation." With this note before us, and bearing in mind that an idyl may properly be defined as a short and highly-wrought descriptive poem, it may fairly be surmised that it has been Professor Macfarren's aim to draw a musical picture of the leading points of his friend's life. How far he succeeded in conveying his impressions to the audience generally it would be futile to attempt to determine after but a single hearing of his work. Comprising three movements (or rather changes of tempo, viz., *allegretto tranquillo*, *andante* and *maestoso*) closely connected, his work may not inaptly be placed under the denomination of a "symphonic poem." Besides the introduction of the favourite quartett from the *Woman of Samaria*, "God is a Spirit," we could not fail to recognise sundry reminiscences of the style, if not also of the matter, of the deceased composer. Professor Macfarren's new work, which is remarkable for the brightness and clearness of its instrumentation, was loudly applauded, and the composer rose and bowed his acknowledgments from his seat among the audience. Mdlle. Tietjens—a host in herself—was the only vocalist. Her choice of songs, which one and all she rendered in the most imposing manner, included the grand scena, "A qual furor," from *Fidelio*, the lovely song, "Glöcklein im Thal," from Weber's much neglected opera *Euryanthe*, and Schumann's songs, "Der Nussbaum," and "Widmung." On being encored, she returned to the platform and sung the same composer's favourite song, first popularised in England by Mme. Goldschmidt-Lind, "O Sonnenschein." Here all was of the best of its kind, and in good keeping with what the general tenor of a Philharmonic programme should be. Here, too, was a lesson to other vocalists, the majority of whom are but too prone to exhibit their gymnastic acquirements in the shape of Italian bravura airs alongside of works of a more serious and classical character. In accordance with precedent, Weber's "Jubilee" overture brought the concluding concert of the season—the sixty-third—to a satisfactory close, as was testified by the loud applause and calls for the conductor, Mr. W. G. Cusins, which succeeded it.

Whatever may have been the degree of satisfaction felt by the subscribers, it cannot be said that the past season has been in any great degree remarkable for the production of important novelties; nor can it be said that the directors have by any means fully carried out the intentions expressed in the prospectus issued by them at the beginning of the season. A comparison of this with the actual results shows that of sixteen important works promised, but six came to a hearing. Some half-dozen, however, were heard which were not included in it. Among the most important of the instrumental works heard here for the first time there have been Raff's symphony "Im Walde," and pianoforte concerto in C minor; Brahms's variations for orchestra on a theme by Haydn; Vieuxtemps' violin concerto in A minor and a portion of that in E; two movements from a violin concerto by A. Rubinstein; Liszt's pianoforte concerto in E flat; Sir Julius Benedict's "Festival" Overture; and Professor Macfarren's "Idyll." Considering the small time at Mr. Cusins' disposal for rehearsals, it was wise, perhaps, to abstain from attempting such exceptional works as Wagner's "Huldigungsmarsch," and introduction to *Tristan*, a symphony by Rubinstein, and a suite by Lachner, &c. But why promise them?

CRYSTAL PALACE.

THE production of Gade's cantata, *The Erl King's Daughter*, was a pleasing feature of the sixth and last of the summer series of Saturday concerts. Though this capital cantata was first heard in England at the Worcester Musical Festival of 1860, and has more than once been since performed in London, it was now brought forward for the first time at the Crystal Palace. *The Erl King's Daughter* is a ballad founded on Danish legends—the term ballad being here used in its strict and original sense, to denote a lyrical poem of narrative in many stanzas, in contradistinction to the perverted practice of the music sellers of the day in their misapplication of it to the most trivial songs, consisting in most of but two or three verses, and treating at most of a single sentiment. Following the example of Mendelssohn in his treatment of Goethe's ballad, "The First Walpurgis Night," Gade has written his music for solo voices,

Digitized by Google

chorus, and orchestra, assigning the strictly narrative portions of the poem to the chorus, giving the spoken words of the personages represented to the soloists, and illustrating the action and sentiment of the whole by the tone and colouring of orchestral accompaniment.

The principal vocal parts on this occasion were sustained by Miss Blanche Cole, Miss Osborne Williams, Mr. George Fox, and the Crystal Palace choir. That full justice was done to it by those concerned in its performance, or that it was duly appreciated by an audience which had evidently been attracted by the songs which followed, cannot by any means be said. It is to be hoped, however, that this will not deter Mr. Manns from bringing it forward again at one of the winter concerts, when it would doubtless meet with better treatment as well as a better chance of being appreciated at its worth. It was followed by a ballad concert of the modern type, in which Miss Edith Wynne, Mr. Edward Lloyd, Mr. Barton M'Guckin, and Signor Foli took part, the only instrumental pieces being two movements from Mendelssohn's violin concerto, and Seven by executed by Herr Concertmeister Franko from Hamburgh, and Professor Blagrove's overture "Chevy Chase."

It cannot be stated otherwise than with regret that the National Music Meeting, held here during the first fortnight in July proved even less attractive to competitors and to the public generally than either of its predecessors in 1874 and the following year. On the present occasion but two choirs came forward to compete for a prize consisting of a purse of one hundred pounds. These were the Liverpool Representative Choir and the South London Choral Association. The award was made to the first named choir, but great satisfaction was expressed by the judges, Messrs. H. Leslie, Brinley Richards, and J. F. Barnett, with the singing of the latter. In this department a certificate of merit was also awarded to the church choir of All Saints, Cambridge. Three brass bands were all that came forward to compete for a purse of fifty pounds. This was won by the band from the Carrow Works, Norwich, against the St. Marylebone Schools Band, Southall, and that of the Tower Hamlets Volunteers. With the playing of the latter of these two, which consisted of fifty workhouse boys, the judges, Messrs. J. L. Hatton, Otto Goldschmidt and Arthur Sullivan, expressed themselves as much pleased. By those who entered the lists as solo vocalists a much greater alacrity was shown. Of eighty-six who presented themselves thirty-three were selected after a preliminary hearing in private to compete in public. First prizes of the value of £25 each were awarded to Miss Agnes Larkcom, Miss Annie Butterworth (both pupils of the Royal Academy of Music), Mr. George Sylvester and Mr. Edward Wharton (pupils of Mr. J. B. Welch). Second prizes of the value of £10 each were taken by Miss Carina Miss E. A. Reimar (also a pupil of the Royal Academy of Music), Mr. A. Lawrence Tyrer, Mr. Henry Cross and Mr. Frank Thomas.

The meeting was brought to a close by a concert, which took place before a large audience in the centre transept, and in which all the successful competitors, as well as the South London Choir, took part. The programme was of no especial musical interest, and therefore need not be spoken of in detail. It was followed by the distribution of the prizes, a duty which was kindly undertaken by Mme. Goldschmidt Lind, who on her appearance was as warmly received as if she were still the most popular singer before the public.

MUSICAL UNION MATINÉES.

Each of the three concerted works given at the seventh matinée was a masterpiece. The list included Mozart's quintett in E flat for pianoforte and strings, Schumann's string quartett in A major Op. 41 No. 3, and Mendelssohn's trio in C minor Op. 66, for pianoforte, German and strings. Mozart's quintett, composed more than a hundred years ago, is still as great a favourite with amateurs as it probably ever has been. Of Schumann's three-string quartetts, that in A major, which it will be remembered was made choice of for performance at the Schumann Festival in Bonn two years ago, is generally esteemed the best; but all three are so rich in their individual charm that it is difficult to award a preference to either. Mendelssohn's trio is the most vigorous, as well as probably the most familiar of his concerted chamber compositions. M. Alphonse Duvernoy (for the second time this season) did good service at the pianoforte. The other executants with whom he was worthily associated being MM. Papini, Wiener, Bernhardt, and Lasserre. The pianoforte solos he whilst M. Duvernoy was done included a Romance sans paroles of his own, Chopin's "Grande Valse in A flat," and Liszt's "Galop Chromatique," which, on being recalled, he supplemented with one of the same composer's "Rhapsodies Hongroises."

The eighth and last matinée, which terminated the thirty-first season of this excellent institution, was, as usual, more varied in character than those which had preceded it. Following the precedent of former years, the scheme of the concerted works included a selection from Beethoven's septett, Op. 20. Hummel's septett in D minor Op. 74, given in its entirety with Mme. Montigny Rémary at the pianoforte, and in compliance with the request of several members of the Institution, the beautiful cavatina from Beethoven's quartett in B flat Op. 130, and the favourite scherzo from Mendelssohn's quartett in E flat Op. 12. The introduction for the first time in London of a duet for two pianofortes, by M. Saint-Saëns, was a remarkable feature of the entertainment. This new work, which Herr and Mme. Jaell have popularised in Paris, consists of a series of variations on the trio of the minuet in Beethoven's sonata in E flat Op. 31 No. 3. It is a clever, brilliant, and remarkably taking composition, and, in the hands of Mme. Montigny Rémary and M. Duvernoy, seemed to impress the audience most pleasurably. As usual, at the concluding matinée, the opportunity was accorded of hearing solos from several of the artists who have been among the most conspicuous during the season. M. Lassere was heard to advantage in "La Fontaine," Op. 30, a showy piece by Dandeff; Sig. Papini in an "Elegie" by Bassini; and Mme. Montigny-Rémary (by request) in Couperin's quaintly pleasing "Sœur Monique" and in Adler's "Seine du Bal," the title of which sufficiently describes its character.

Professor Ella may fairly be congratulated on having brought the thirty-first season of the Musical Union to a successful issue. Though a greater variety of executants have appeared in some former seasons, none has probably been so strongly marked by progressional tendencies, as was shown by the increased amount of attention bestowed upon the works of such composers as Brahms, Raff, Rubinstein, Schumann, &c. The announcement made by Professor Ella, that health permitting, it is his intention to continue the direction of the Musical Union, will be a welcome one to his subscribers. On their best wishes we think we may surely count.

MR. C. HALLÉ'S PIANOFORTE RECITALS.

The eighth and last recital at which Mr. Hallé was again honoured by the presence of Her Royal Highness the Princess of Wales, commenced with a trio in F, Op. 4, for pianoforte, violin and violoncello, by Waldemar Bargiel, which was heard here for the first time. Born at Berlin in 1828, Bargiel is the half-brother of Mme. Schumann. It is not surprising, therefore, that his admiration for Schumann, striving, perhaps, at the first instance from his personal relationship to him, should have expressed a healthy influence upon him as a composer. One could not help remarking this in the work under notice, though not to any undue extent. Indeed, in the scherzo especially, the influence of Beethoven is fully as apparent as that of Schumann. Barring these objections, this trio is so early a work as an Op. 4 they are hardly to be counted as such), it may fairly be said that Herr Bargiel's début is to be highly commended for its clear design, its vigorous and tuneful character and musicianly treatment as well as calculated to impress one with a desire to hear more of his compositions. With Herr Straus at the leading violin part, it was admirably executed, and deservedly received with favour. Mr. Hallé chose for his solos, Beethoven's sonata in E, Op. 109, and four detached pieces by Bach, viz. the preambulum from the 5th Partita, an air from the 6th Partita (in A minor), the passepied from No. 5 of the "Suites Anglaises," and the gigue from No. 5 of the "Suites Françaises." With good effect he has thrown these four pieces together in the form of a suite, much in the same way as von Bülow has done with a number of Scarlatti's pieces. The warm applause with which Mme. Norman Néruda was received on her reappearance, after being absent from the previous week's recital through illness, testified to the esteem in which she is held. No less was it than the enthusiasm evoked by her admirable rendering of the adagio from Spohr's seventh concerto, Op. 38, followed by the same composer's fantasia on Mme. Norman Néruda was afterwards heard in company with her sister Mme. Arnberg Néruda and their brother Herr Franz Naruda, in two charming little pieces by Schumann, which Herr Néruda has arranged for two violins and violoncello. These were, the pensive "Die sketch" "Scheherazade" from the *Album für die Jugend*, and "Träumerei," from the *Kinderscenen*. In this form they are highly effective, and exquisitely played as they were by the family Néruda, produced the same pleasurable sensation that they did on a former occasion of their being heard at the last of Mr. Hallé's recitals of last year. Schumann's famous quintett in E flat, Op. 44 without which it would seem that no series of chamber concerts at the present day is regarded as complete, brought the fifteenth season of Mr. Hallé's recitals to a brilliant termination.

Our report of the annual "Prize Concert" of the Royal Academy of Music we are compelled, for want of space to defer until next month.

Digitized by Google

Musical Notes.

We hear from Bayreuth that the Wagner Theatre, with the exception of some finishing touches to the interior, is now complete. Wagner has principally occupied himself of late in making arrangements for rehearsals, trying new singers who have offered their services, and distributing the different *rôles*. Pianoforte rehearsals for the principal performers, in which Frau Friedrich Materna, Frau von Sadler-Grün, Frau Vogl, Frl. Wechertin, Frl. Lilli, Frl. Marie Lehmann, Frl. Lammert, and the Herrn Niemann, Betz, Scaria, Unger, Vogl, Hill, Gura, Schlosser, von Reichenbach, &c., have taken part, commenced on the 1st July. These are to be followed, during the first fortnight of the present month, by orchestral rehearsals, which, together with those as well as the performances of next year, will be under the direction of Herr Hans Richter. The provision of the necessary costumes has been entrusted to Professor Doepler, of Berlin. For the scenery and mechanical contrivances Herr Brandt, of Darmstadt, is responsible. But in proof of Wagner's determination that everything shall be of the best possible kind attainable, it should be added that aid has been sought from some of our English theatrical mechanists, whose skill in this department of theatrical art is universally admitted to be unrivalled. A monster dragon, whose movements will be directed by two intelligent men concealed in its interior, together with sundry beasts and birds, is now in course of construction, under the supervision of Mr. E. Dannreuther, by the well-known mechanist Mr. R. Wynn Keene.

Mr. Arthur S. Sullivan has intimated his regret to the Committee of Management of the Norwich Musical Festival that he has not been able to complete his promised cantata, *David and Jonathan*, in consequence of his health being in so unsatisfactory a condition that his medical advisers have recommended him perfect rest.

In correction of a report which seems to have gained ground, that Mme. Antoinette Sterling has left London "for good and all," it is satisfactory to be able to state that, after a tour on the Continent, and a short visit to the United States, it is her intention to return to us, with a view to resuming her professional duties, at the beginning of November.

The long promised translation, by Mr. Alexander J. Ellis, of Professor Helmholtz's treatise, "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik," was issued in the course of last month by Messrs. Longmans, Green, and Co., under the title, "The Sensations of Tone as a Physiological Basis for the Theory of Music." We hope shortly to notice it at length; but forming as it does a goodly volume of upwards of eight hundred pages, must defer doing so at present.

The directors of the Alexandra Palace, besides adding to their treasures a *fac-simile* of the statue erected in memory of Balfe at Drury Lane Theatre, have recently placed a very fine bust of the composer at the foot of the Orchestra in the Central Hall.

We learn that Mr. Haddock, of Leeds, who possesses already a collection of valuable violins, has recently added an Antonius Stradivarius to it, which he purchased from Hart, the dealer in instruments, for the large sum of six hundred guineas.

ORGAN APPOINTMENTS.

Arthur J. Barth, of St. James Church, E.C., Organist and Choirmaster to Christ Church, Victoria Road, Kensington, W.

Mr. William Coulson, Tregarthen, Organist of St. John's Church, Redland, and articled pupil of Mr. George Risley, Organist of the Colston Hall, &c., has been appointed Organist to St. Paul's Church, Clifton.

TO CORRESPONDENTS.

A. M., Birmingham.—Violin bows of Tourte are not always procurable, but may sometimes be had of dealers in musical instruments—say Hill, Withers, Hart, Tubbs, or Chanot. The price might be about £5, but must vary more or less.

T. L. O., Manchester.—The young lady is, in all probability, already known to our Leipzig correspondent, who will doubtless report on her progress when an examination concert of the students of the Conservatoire admits of his so doing.

A. B., King's Lynn.—We can recall no performance of Astorga's *Stabat Mater* in England. It is probable, however, that it may have been heard in former days at the Concerts of Ancient Music; but not having the programmes to refer to we cannot say for certain. We think it very unlikely that E. Hanslick's Treatise on Musical Æsthetics has been translated into English. We shall be obliged to any of our correspondents who can inform us more nearly on either of these points.

Summary of Country News.

[Under this heading we publish news obtained from occasional correspondents or local papers. We cannot hold ourselves responsible for the opinions expressed therein.]

Bakewell.—The Annual Choral Festival was held at the Parish Church on the 22nd June. Mr. Mechek played several voluntaries on the organ, as well as Mendelssohn's third sonata.

Birmingham.—On the evening of the 29th June, Master Richard gave a pianoforte recital at the Masonic Hall. Amongst other works, he performed Bach's prelude and fugue in B flat, Beethoven's sonata, Op. 13, Liszt's fantasia on Rigoletto, and Reinecke's [illegible], Op. 33.

Dewsbury.—Dr. Spark, of Leeds, opened the new organ at the Batley Carr Wesleyan Chapel, on the 21st of June.

Grantham.—On the 6th July, in connection with the Horticultural Show, a concert was given by the 2nd Dragoon Guards, in the Exchange Hall. The instrumental portion formed the bulk of the programme, and four songs by Miss Dillon Porter completed it.

Old Windsor.—Mr. John H. Gower gave a concert on Thursday, June 17th. The programme included Beethoven's sonata for piano and violin, Op. 24, and sonata in C sharp minor (Moonlight), the first movement from Spohr's violin concerto, and Weber's sonata in A flat. The vocalists were—Master John Mellor, Messrs. Smith, Ogilvy, and Orlando Christian. The instrumentalists were—violin, Herr G. Mersch; pianoforte, Messrs. H. R. Loulsley and John H. Gower.

Whitchurch.—On the 29th June the Amateur Choral Association terminated the season with a concert, the principal feature of which was Mendelssohn's 95th Psalm, conducted by Mr. Knikee.

Wisbech.—Mr. Beddie gave a pianoforte recital at the Public Hall on the 29th June. He played Sterndale Bennett's three descriptive pieces, the sonata, "Maid of Orleans," and Beethoven's sonata in A flat (containing the Funeral March).

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. Augener & Co., 86, *Newgate Street.*

The number of the Musical Record *has now reached 6,000 per Month. This can be verified at Messrs.* Cassell, Petter & Galpin's, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

"THE MONTHLY MUSICAL RECORD."

The Scale of Charges for Advertisements is as follows:—

Per Page	£5 0 0
Half Page	2 16 0
Quarter Page	1 10 0
Quarter Column	0 16 0
One-Eighth Column	0 10 0

Four lines or less, 3s. Ninepence a line (of ten words) afterwards.

CARL ENGEL'S

Piano School for Young Beginners.

Bound, 12s.; or in Four Parts, each, 4s.

"This unpretending little book is judiciously compiled, and is calculated to be a useful manual for the pianoforte teacher in the earliest stages of instruction."—*Daily News.*

"It seems sensible enough in its precepts and its examples to be chosen with a view to variety and progress."—*Athenæum.*

London: AUGENER & CO., 86, Newgate Street.

Digitized by Google

CARL REINECKE'S PIANOFORTE MUSIC.

SOLOS.

	s.	d.
Ten Fantasiestücke. Op. 17. New Edition, Revised by the Author. Complete	4	0
Or Singly:—		
No. 1. Aquarell; 2. Blumenstück	1	0
3. Northern Song; 4. Canon	1	0
5. Musical Box and Puppet-play; 6. Reminiscences of the Leipzig St. Thomas's Church	1	0
7. Little Rogue; 8. Ballad	1	0
9. Love-lay	1	0
10. Romanza	1	0
Music to Hoffmann's Fairy Tale:— Nussknacker und Mausekönig (Nutcrackers and the Mouse-king). Op. 46. New Edition. Revised by the Author. Complete	5	0
Or Singly:—		
No. 1. Christmas Eve	1	0
2. Godfather Drosselmeyer's Automaton	1	0
3. Godfather Drosselmeyer's Clock. Song	1	0
4. Shepherd's Ballet in the Puppet Kingdom	1	0
5. Barcarole	1	0
6. Wedding March	1	0
Three Sonatinas. Op. 47. New Edition. Revised by the Author:—		
No. 1. in G major	3	0
2. in F major	3	0
3. in B flat	3	0

"In these sonatinas is contained every characteristic desirable in music designed for the instruction of children, whether destined for professional or amateur pursuits. A more admirable introduction to and preparation of the mind of youth for the pianoforte sonatas of Beethoven and Mozart could scarcely be devised. Full of grace and fancy themselves, and charming alike for listener and performer, they comprise, in addition, numerous clever and gently-designed indications of all the qualities to be expected in works of a more ambitious character. Written in the pure sonata form, they contain all the niceties of the highest class of sonata composition, while they never lapse into difficulties beyond the reach of very young students. They are eminently calculated to foster a refined and classical taste—at the same time are singularly adapted for the formation of a pure style. Teachers of the pianoforte can place no better or more interesting studies in the hands of their pupils; and it would be well for the rising generation of pianoforte players in this country, and creditable to their teachers, if works of just such a class as these three sonatinas were more frequently to be found in their music-cases than the truth generally is now.

"No. 1 (in G) consists of a graceful and ingenious Allegro, in which imitations and a suggestion of fugue are introduced, a short and delicate Andantino, and a Rondo Vivace of a peculiarly playful and interesting character. No. 2 (in F) begins with an Allegro Moderato somewhat in the nature of a march, followed by a Minuetto, very light and graceful. The concluding movement of this sonatina consists of a Theme (Andantino) with four Variations, the last one taking the form of a rather elaborate coda. No. 3 (in B flat) opens with an impressive Allegro Moderato, followed by an Andante con Moto (in G minor) in the Barcarole style, and concludes with a spirited Polonaise, which, although brilliant and sparkling, never approaches any particular difficulty."—*Monthly Musical Record*, April, 1875.

	s.	d.
Maiden-Songs (Mädchenlieder). Op. 88. Complete	7	0
Or Singly:—		
No. 1. Roundelay in May	1	0
2. Dreaming and Musing	1	0
3. Evening	1	0
4. Dance-lay	1	0
5. Amid the Green	1	0
6. Guard thee well as Spring advances	1	0
7. Tears	1	0
8. Love-lay	1	0
9. Evening Prayer	1	0
10. Bride-lay	1	0
Waltz in E flat. Op. 113	3	0

SOLOS (*continued*).

	s.	d.
Six Sonatinas, for the Pianoforte (the right hand part within the compass of five notes). Op. 127. Complete	[illegible]	[illegible]
Or Singly:—		
No. 1. in C	[illegible]	6
2. in G	[illegible]	[illegible]
3. in D	[illegible]	[illegible]
4. in A	3	0
5. in C minor with Papageno Rondo	3	[illegible]
6. in A minor	[illegible]	[illegible]

Critiques—"These six little pieces, written for beginners, are among the most interesting examples of musical ingenuity that have ever come under our notice. It would have been only reasonable to anticipate that a series containing in all eighteen movements, in none of which does the right hand part exceed the compass of a fifth, must have been characterised by a considerable amount of monotony; but nothing of the kind is noticeable here. Herr Reinecke does not always choose the same five notes of the scale for the construction of his pieces. Thus in the first of these sonatinas, which is in the key of C major, the right hand part lies in the first movement between C and G, in the second between [illegible], and in the third between [illegible]. The variety to be found in these little works is, under the circumstances, really surprising; and the music is not only improving as practice for young players, but really good. The best number we consider to be the fifth, in C minor, which is really excellent. The finale is entitled 'Papageno Rondo,' and is founded on the scale of five notes which Papageno in the *Zauberflöte* plays on his pipe. It is very clever and withal exceedingly pretty. These little sonatinas are hardly unworthy of comparison with Schumann's 'Album für die Jugend.' For children they may be warmly recommended, as adapted to form the taste as well as to develop the mechanism."—*Monthly Musical Record*, March, 1875 (p. 11).

	s.	d.
Six Miniature Sonatas. Op. 136. Complete	5	0
Or Singly:—		
No. 1. in C	[illegible]	[illegible]
2. in G	[illegible]	[illegible]
3. in F	[illegible]	[illegible]
4. in A minor	[illegible]	[illegible]
5. in D	[illegible]	[illegible]
6. in E flat	1	0

Forty Children's Songs. By CARL REINECKE. Arranged for the Pianoforte by the Author.

"Here is a set of pieces for young people forming a worthy substitute for the conventional and useless 'Instruction-book.' Full of little gems of melody, and with each confined within the limits of perfect easiness, we could recommend no better material for a teacher to found a pure style upon than the 'Children's Songs' before us. The path to pianoforte playing, instead of lying through silly fragments of bad operatic adaptations, would be smoothed and sweetened for little pupils by the use of such music as the above."—*Monthly Musical Record*, April, 1875.

PIANOFORTE DUETS.

	s.	d.
Three Fantasias. Op. [illegible]. New Edition. Revised by the Author	5	0
No. 1. Easter-Lay	[illegible]	[illegible]
2. Thorn-Roseling	2	6
3. A Northern Ballad	1	6

"We have before us three pieces calculated to afford great pleasure to amateurs who are fond of playing pianoforte duets. No. 1, 'Easter-Lay,' is a dignified movement founded on a chorale, elaborated by a counter-melody of [illegible]. No. 2 is a tender and graceful adagio [illegible] entitled 'Thorn-Roseling.' No. 3, 'A Northern Ballad,' consists of an allegretto in G major partaking of the pastoral character, and written with distinguished ingenuity. These three fantasias will amply repay all the efforts [illegible] are needed in overcoming the by no means feeble difficulties contained in them, and they form [illegible] pleasing specimens of the pianoforte music of which Herr Reinecke has composed so much and so well."—*Monthly Musical Record*, April, 1875.

	s.	d.
Twelve Pianoforte Duets, within the compass of five notes in one position of the hand. Especially composed for the training of the feeling of time and expression. Op. 54. 2 Books. Each	[illegible]	0
Ten Light Pianoforte Pieces for Two Performers. Op. 111	7	6

Containing:—No. 1. Greeting; 2. Landeler; 3. To the Guitar (Serenade); 4. [illegible]; 5. Variations on the Scale of C major; 6. Rustic Dance; 7. A Round upon the Word; 8. Gavotte; 9. Miniature Sonata; 10. Arlequin.

"Ten Light Pianoforte Pieces for Two Performers are rightly termed light, but they contain beauties far beyond those generally found in what is termed light music. If any of these pieces should be specified as superior to the rest, we would name the following:—No. 1, 'Greeting' (andante sostenuto), as being distinguished for the grace and tenderness of its melody; No. 3, 'To the Guitar' (vivace), which is playful and elegant; No. 5, 'Variations on the scale of C major' (moderato), a most excellent replete with [illegible] and invention, and pleasing; No. 6, 'Rustic Dance' (tempo di valse), very pretty and graceful; and No. 9, 'A Miniature Sonata,' which, within the limits of but little more than a hundred bars, contains four complete movements of the orthodox sonata type, the whole forming a [illegible] masterpiece of fragmentary composition."—*Monthly Musical Record*, April, 1875.

LONDON: AUGENER & CO., 86, Newgate Street, 81, Regent Street, and Foubert's Place, Regent Street

The Monthly Musical Record.

SEPTEMBER 1, 1875

JOACHIM RAFF'S SYMPHONY, "LENORE"

(NO. 5, IN E MAJOR, OP. 177)

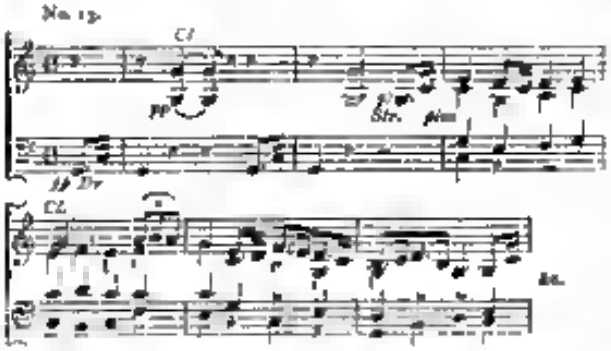
Leipzig: ROSSET SEITZ.

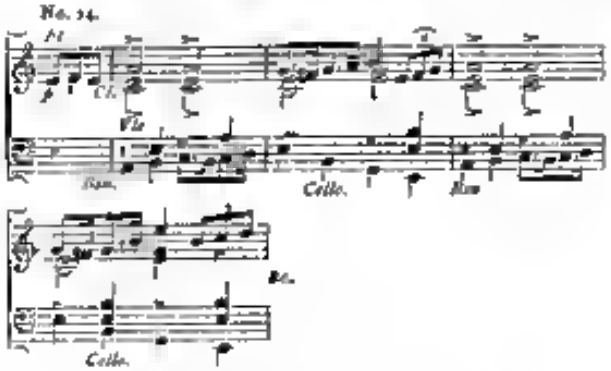
BY C. A. BARRY, M.A.

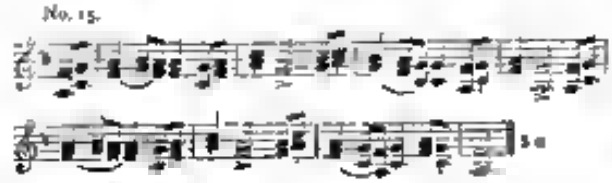
(*Concluded.*)

PART II.—PARTING.

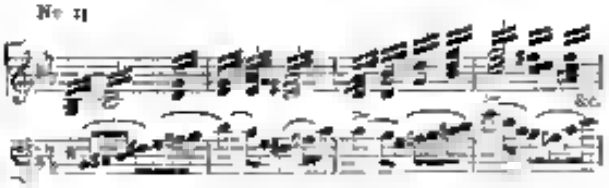
THE third movement—*marsch tempo*—which takes the form of a military march of a remarkably spirited character and graphically represents Wilhelm's departure with the troops for the war, commences with the following tuneful theme:—

No. 13.

To this succeeds a second strain, beginning in A minor and ending in E minor:—

No. 14.

Both are repeated with fuller instrumentation than before, and the first with an extended cadenza, concludes the first section of the march. The leading subject of the "trio," of which there are two presentations, differently scored, is thus given out, after two introductory bars by the first violins and horns:—

No. 15.

A repetition of the first section, more fully developed and scored for the full orchestra, now follows. To this succeeds an intermezzo, in C minor, of a passionate and agitated character. It takes, for the most part, the form of a dialogue between the first violins and cellos and, though full of a foreboding of evil, may perhaps be fairly regarded as representative of Wilhelm and Lenore's last sad farewell in this life. Its general character will be made clear by the two following quotations:—

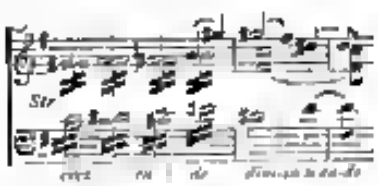
No. 16.

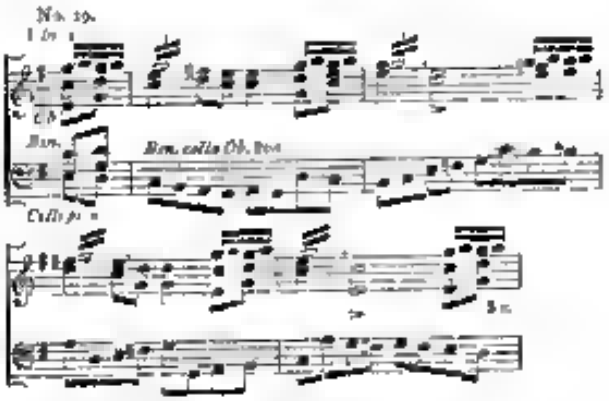
No. 17.

March and trio return in full force, and the whole ends with a coda, which seems to depict the departure of the troops, as their martial music dies away in the distance.

PART III.—REUNION IN DEATH.

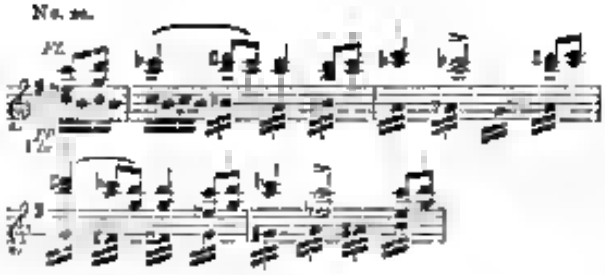
Introduction and Ballad (after G. Bürger's "Lenore").

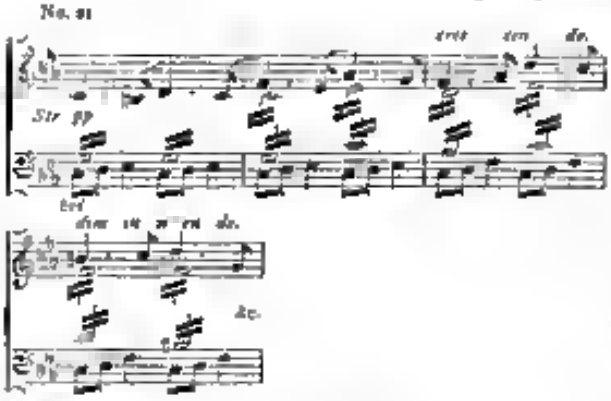
The early part of this concluding movement, which for appearance sake bears the signature of E minor, but has little in common with that key, forms a striking contrast, as a mournful picture of Lenore's anxiety for her absent lover to all that has gone before it. In conjunction with new matter it abounds in reminiscences of phrases with which we have been made familiar and which are now metamorphosed and invested with a feeling of the deepest anguish and distress. The first that meets the eye, with which compare quotation No. 4, is—

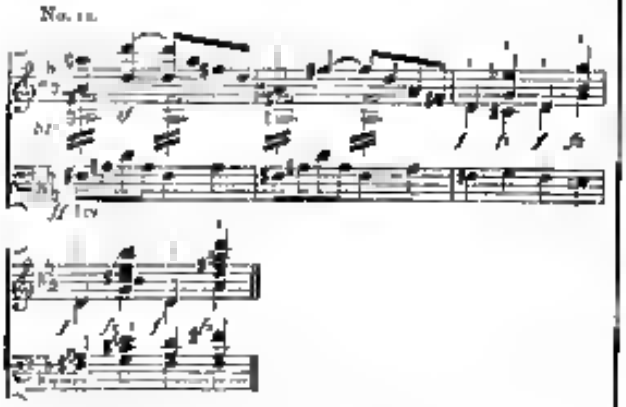
No. 18.

Here is one which has already been heard in the coda of this march:—

No. 19.

And here is another of a still more poignant character:—

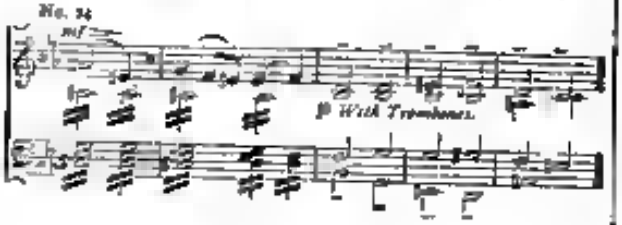
Digitized by Google

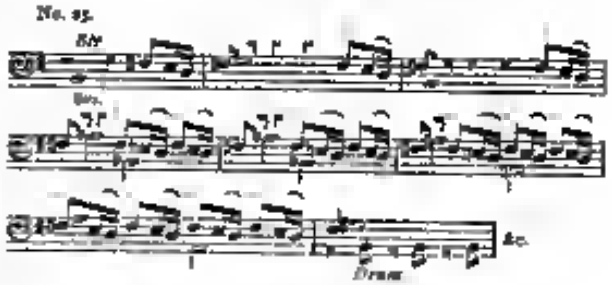
No. 20.

The ballad itself now seemingly begins with Leonore's vain search for her lover among the returning troops :—

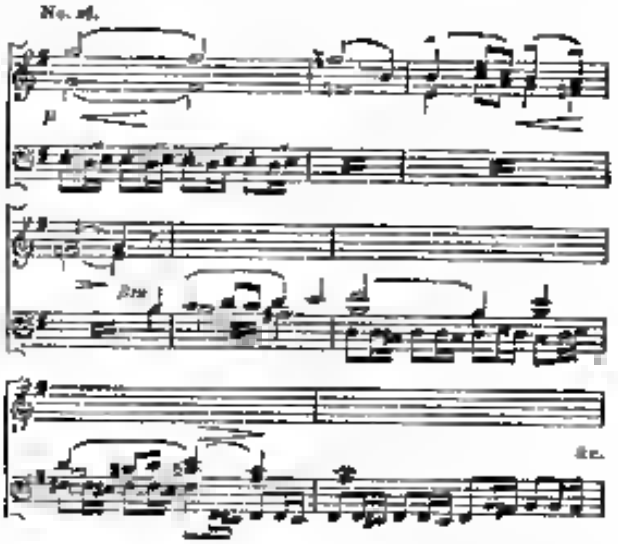
No. 21

Perhaps this may be accepted as indicative of her anguish at his absence and of the curse she utters :—

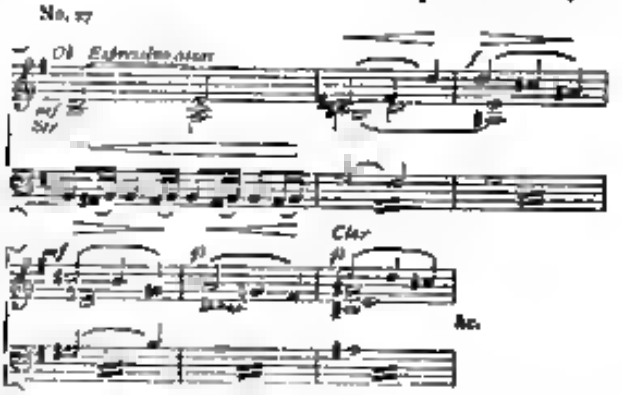
No. 22.

And this and the following quotation as representing her mother's prayerful remonstrance :—

No. 23.

No. 24

Though we should not suppose that it was Herr Raff's aim to reproduce in music the whole of Burger's ballad in detail, but rather to impress his hearers in a general manner with its horrors in a more thrilling way than words alone can do, still there are certain passages the intention of which cannot be mistaken. The following can be nothing else but the approaching tramp of the spectre horse :—

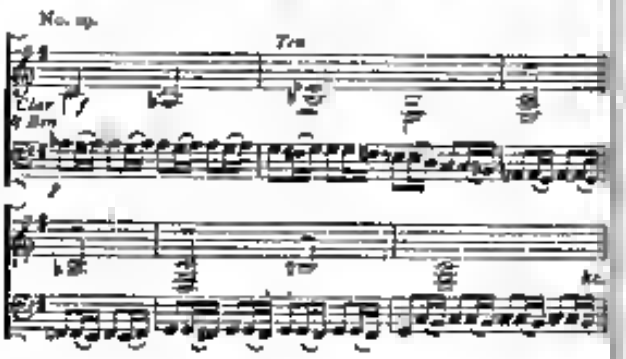
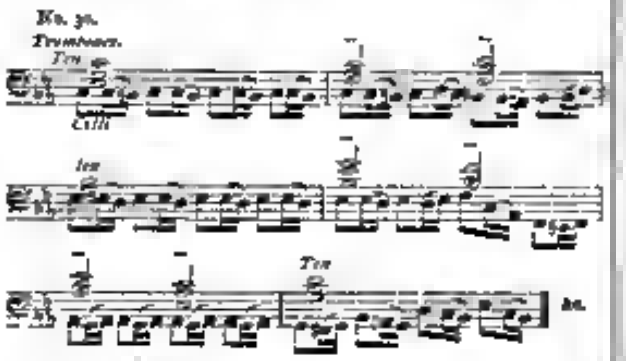
No. 25.

Anon the horrible midnight ride commences in real earnest, as is indicated by the bass figure which is persistently continued almost to the end, when the grave is reached. Of several melodies heard in conjunction with this, here is the first :—

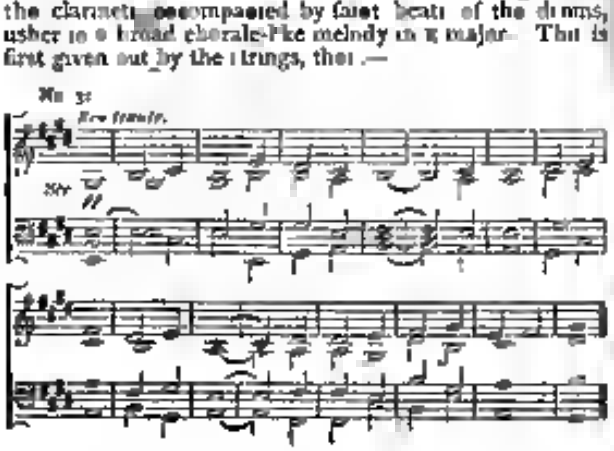
No. 26.

Here is another, a remarkable metamorphosis of No. 4 :—

No. 27

Shakes like the following, by the wind band against the "galloping motive" of the basses, are of frequent occurrence :—

No. 28.

Frequent use is made of the two following subjects, descriptive of some of the horrors of the ride, and differently scored on each occurrence:—

No. 29.

No. 30.

Another reminiscence from the earlier part of the work is the *cantabile* from the second movement (No. 11), which receives varied treatment. At first it is sustained by the horns and violas; and afterwards by the violins, but always accompanied by the figure which we have termed the "galloping motive." In a *stretto* the pace becomes more furious, the climax is reached, and the dreadful ride is at an end. A few soft chords in the lower register of the clarinets, accompanied by faint beats of the drums, usher in a broad chorale-like melody in E major. This is first given out by the strings, thus:—

No. 31.

It is then taken up by the softer portion of the wind band, accompanied by the strings *divisi* in triplets. A repetition of it, similarly but more fully scored, leads to a grand harmonious burst, but still *pianissimo* from the full orchestra, in a manner which aptly illustrates the hymn of the spirits with which the poem closes.

MR. HULLAH'S THIRD REPORT ON MUSIC IN OUR TRAINING COLLEGES.

THE report for the year 1874, recently issued by Mr. John Hullah, the Government Inspector of Music, on the examinations in music of the students of training colleges in Great Britain, will be found to contain much interesting matter, especially if it be read in connection with those of the two previous years, of both of which some account was given in the MONTHLY MUSICAL RECORD soon after their appearance.

There are now forty-six such training colleges in Great Britain, but as four of them have two departments, male and female, there are practically fifty colleges now under Government inspection. During the year 1874 Mr. Hullah was engaged for the best part of four months in examining the second-year students, to the number of 1,828, as against 1,636 in the previous year. The course and method of examination differed in no essential particular from those of the foregoing year. The students sang collectively some piece or pieces of choral music, under the direction of their teacher, but were not as in 1872 the first year of their being placed under inspection, tested in singing *at sight*. Mr. Hullah's reasons for abandoning this test, after one year's trial, were given in detail in last year's report. Additional experience he states, has led him to value it less even than before; collective musical skill however exhibited, as evidence of individual proficiency, the danger of one student's singing helping another's too much having been made more than ever apparent. Paradoxical as it may sound, individual power, especially in reading, has repeatedly been found least satisfactory among students the results of whose combined performances were the most agreeable. In most cases this could only be fairly attributed to the apathy, indolence, or timidity of such students; but in others their teachers have been to blame in spending time that should have been devoted to the essentials of their subject on its accidents and adornments. Mr. Hullah urges that—

> The work before the teachers of music in the training colleges (many of them are now thoroughly well aware of it) for some years to come will be to insure for their pupils, before they part with them, that sympathy of eye and ear, the possession of which is the first condition of their being able to teach anything worth knowing to others, i.e. to make them independent readers, not mere monthly peers of what has been put into them by ear. To students honestly prepared for their consideration, the refinement or *nuances* of musical performance will commend themselves soon enough, and their attainment form a matter of little labour. Our attention or ours properly, premature attention to them can answer no purpose but to encourage self-satisfaction among incompetent students, and win the applause of visitors ignorant of music, or not in a position to estimate at its true value the [sic] that put before them. It shall hardly be suspected of a wish to discourage the correction of bad habits in the utterance of words and notes, but I protest against anything like an entire practice [I have known this done] being spent in the delivery of a single passage so softly as to be hardly audible, only perhaps approximately so delivered at last, through half those concerned in it being silenced entirely.

In spite of the existence of certain shortcomings, but which are neither observable to an equal extent as in previous years, it is satisfactory to find the improvement in the training colleges, as last in the sums of teachers and students than in the results of them reported as considerable. The cultivation of instrumental

music, more especially pianoforte and harmonium playing, enter is year by year. And the study of harmony, which was restored to the training school curriculum two years since, has become exceedingly popular, both among teachers and students.

On the other hand, it is surprising no less than disheartening, to find the inspector again obliged to complain of the difficulties to which the musical instructors are in many instances still subjected, from insufficient accommodation, imperfect apparatus, and want of music. With regard to music, the best and the most improving for practice is now so inexpensive that in a very small number of days a college musical library can be formed which with proper care might serve for many generations of students. In some colleges this has been done, in others the inspector's repeated recommendations on this subject have been practically announced. In regard to the choice of music especially for more advanced students, Mr. Hullah repeats his former recommendations, that the slight and short part songs still so much in use be put aside and that practice be chiefly confined to the choral music of the great masters—Handel, Haydn, Mozart, and the like. At the same time he throws out a hint to composers by complaining that the existing stock of music for cathedrals or female voices *only* is not either sufficient in quantity or good enough in quality. More available music for equal voices is required.

We regret to learn that in some few colleges there is still a want of system in the musical instruction, indeed in some there seems to be none at all. The whilst difficulties, with which the musical instructors in the training colleges have to contend, seem to arise as much from the small amount of preparatory training which many of the students—previous to their entry have received as from the variety of ways in which these having any musical skill have been trained. We are surprised to learn that the teachers have in some cases allowed students to continue practising on methods not approved by themselves or sanctioned by the college authorities. On this point he writes —

> It would be hard to say whether such a course of proceeding was likely to be more injurious to the music of a training school, as throwing difficulty in the way of the teacher in his *morale*, as fostering conceit in the pupils. Whatever be the method of instruction in a training college the students should be required during their term of studentship to adopt it, first, for the sake of discipline which the student surely must conform to before he can enforce; and, secondly, because the method which the teacher thinks the best is the best *for him*, simply because he believes in it, and is more familiar with it."

Though it seems hopeless to look for the adoption of a uniform system of instruction throughout the colleges generally there should be no difficulty in insisting upon it in any individual college.

Mr. Hullah concludes his report by referring to the inspection of the work for which students in training colleges are continually in preparation the teaching of music in elementary schools. By the New Code the grant for musical instruction in mixed contingent on singing being "*satisfactorily* taught." As to the manner in which singing has been taught in the elementary schools, the inspector writes —

> Hitherto singing by ear has been accepted as singing, and the preparation of twelve songs as teaching singing." It is to be hoped that this obviously provisional and for a time inevitable, and though things will soon be brought to an end. Whatever its value as a means of moral discipline, singing "by ear," regarded from a musical point of view is simply worthless. That the possession of merely a few songs got "by ear" will not enable the possessor to add another to the number by any independent effort of his own is obvious. The process of learning them in this way adds nothing to the power of the learner. It is absolutely sterile and ends with itself. On the other hand, the least skill in reading music, and the least acquaintance with musical notation—and some of both may be given to every child who remains even a year at school—might easily, with subsequent opportunity, be developed, and has often been developed into a means of innocent and even profitable recreation. Teaching songs "by ear," whatever it may be, is not teaching music. On the contrary it is a serious hindrance to doing so, both as respects scholars and schools. As respects the former, experience shows that those who have been the longest in the habit of singing by ear are the slowest to apply themselves to singing by note; while, as respects the latter, the preparation time of any considerable number of songs, assuming, as it often will, the whole time for music in a given school, leaves none for dealing with the subject thoroughly.

He accordingly urges the necessity there is for the introduction of such teaching—not of songs, but—of music as is already carried on in many elementary schools, and which, if recognised, would soon make its way into many more.

From our summary of Mr. Hullah's report, it will be seen that it has been more his aim to bring about further progress and improvement than to "make things pleasant" all round.

HECTOR BERLIOZ ON THE MUSIC OF THE FUTURE.

(*Translated from the French.*)

LET us examine the theories of the so-called Wagnerian school to which is generally given the name of *School of the Music of the Future* because it is supposed to be directly opposed to the musical taste of the present age, and on the contrary, perfectly suited to that of a future one.

For a long time in Germany and elsewhere, opinions have been attributed to me which are not mine; consequently, I have often received gross affronts where praise was intended. I have hitherto been silent, but now, being called upon to explain myself in a categorical manner, am I still to be silent or make a lying profession of faith? No one, I hope, will be of this opinion.

Let me speak, then, and let me speak with the utmost frankness. If the school of the future says—

"Music now in the strength of its youth, is emancipated, is free, it can do what it likes.

"Many old rules are no longer in vogue; they were made by instinctive observers, or persons guided by custom for persons guided by custom (*esprits routiniers*).

"New requirements of the mind of the heart, and of the sense of hearing necessitate new attempts, and even, in certain cases, the infraction of old laws.

"Various forms are thoroughly worn out, and can no longer be used.

"*Everything is good or everything is bad*, according to the use made of it and the reason of its use.

In accordance with the drama or simply as an accompaniment to words, music ought always to be in keeping with the sentiment expressed by them, with the character of the person singing and often with the accent and vocal inflexions which are felt to be the most natural of spoken language.

Operas should not be written for singers, singers, on the contrary, should be formed for operas.

"Works written solely with a view to display the talents of certain virtuosos can only be compositions of a second class order—and of very little merit.

"Executants are only instruments, more or less intelligent, for bringing to light the form and inmost meaning of a composer's works; their despotism is at an end.

"The master remains the master; he it is who commands.

"Sound, and the effects of sound are subordinate to ideas.

"Idea is subordinate to feeling and passion.

"Long and rapid vocalisation, the ornaments of singing, the vocal shake, and a multitude of rhythms, are not suitable for the expression of the greater number of serious, noble, and deep feelings.

"It is, consequently, foolish to write for a *Kyrie eleison* (the humblest prayer of the Catholic Church) passages likely to be mistaken for the shoutings of a set of drunkards at the table of a pothouse.

"And not less so to apply the same music to an invocation to Baal by the idolaters and to the prayer addressed to Jehovah by the Children of Israel.

"It is still more odious to take as an ideal creature the daughter of the greatest of poets, an angel of purity and love, and to make her sing like a courtesan" &c. &c.

* * * * *

If such be the code of the school of the future we are of that school; we are thoroughly convinced of the truth of its teaching, and are united to it by the bonds of the warmest sympathy.

But if it says to us—

"You must do the contrary of what is taught by rule.

"We are weary of melody; we are weary of figures of melody; we are weary of airs, duets, trios, and pieces with regular thematic developments; we are surfeited with consonant harmonies, ample dissonances prepared and resolved, natural and carefully arranged modulations.

"You need only attend to the idea, and not trouble yourself in the least about sensation.

"You must despise the cavatina (*cette guenille*), treat it with brutality, and conquer it; it is not the object of music to please us. It must get used to everything and anything; to series of diminished sevenths ascending and descending like a number of serpents biting and devouring one another; to triple dissonances without preparation or resolution; to intermediate parts which are combined without agreeing either in harmony or in rhythm, and which mutually gall one another; to frightful modulations which introduce a tonality in one corner of the orchestra before the previous one has left the other corner.

"Pay no respect to the art of singing, nor trouble yourself about its natural demands.

"In an opera, all you have to do is to mark the declamation—even if, for that purpose, you employ the most unsingable, ridiculous, and ugly intervals.

"You must make no difference whatever between music to be read by a musician quietly seated before his desk, and that which has to be sung by a chorus on the stage, by an artist occupied at the same time with his (or her) dramatic action and that of the other actors.

"Never make yourself uneasy about the possibility of execution.

"If singers, when learning or trying to remember a *rôle*, experience as much trouble as if they were learning a page of Sanscrit or swallowing a handful of nutshells, so much the worse for them; they are paid to work—they are slaves.

"The witches of Macbeth are right: the beautiful is horrible, the horrible is beautiful!—

If such be its creed, it is new indeed. I am far from subscribing to it; I never did—and I never will. I raise my head, and I sneer. *Non credo.*

THE END OF A MUSICIAN IN PARIS.

BY RICHARD WAGNER.

[*Continued from page 113.*]

It was not till several days had elapsed, which I spent partly in fruitless inquiries after the domicile of my friend, that I began to be painfully conscious how wrongly I had acted in not humouring, to a greater degree, the idiosyncrasy of a nature capable of such deep enthusiasm, and to blame myself for the harsh and perhaps exaggerated criticism with which I had met the plans he had so innocently communicated. In my well meaning attempt to dissuade him as much as possible with what he proposed—knowing both the man and his position so well, I could not think him any way fitted for the complicated and ambitious career he had sketched out—in my well meaning attempt, as I said, I had not reflected that I had not to do with a docile and easily influenced nature but with one whose fervent belief in the divine and unconquerable truth of his art had waxed to such a pitch of fanaticism as to render the most gentle and susceptible of characters obstinate and impregnable.

To a certainty, I could not help saying to myself, he is now wandering about the streets of Paris in the perfect confidence that he has only to decide which of his plans he will first put into execution, in order to see his name plastered at once beside the door behind which lies the summit of his ambition. To a certainty he is now giving some old beggar a sou, with the firm intention of raising him a napoleon before many months are past. The greater the interval that had transpired since we met, and the more hopeless my endeavours became to discover his whereabouts, the more—I will confess my weakness—was I assisted by the confidence he had expressed; till at last I was so far gone that I could not forbear scanning an occasional anxious glance at the programmes of the various musical entertainments in the hope of lighting somewhere on the name of my fervent enthusiast. Nay, the more purposeless this aim proved the more—strange to say—did an ever increasing belief associate itself with my friendly sympathy that it was not altogether impossible that my friend might succeed; that perhaps at the very moment that I was so anxiously seeking him his peculiar genius might have been already discovered and recognised by some one of eminence; nay, perhaps that he had already received one of those commissions, the fortunate execution of which brings honour, wealth—everything indeed, at once. And why not? Does not every deeply sentient soul follow its star? Might not his be one of those that lead to fortune? Could not a miracle happen to roll the earth away and reveal the precious ore? The very hint that I did not see in single romance, overture, or anything of the kind with my friend's name above it, inclined me to fancy that he must have essayed and achieved his more ambitious conceptions first and thus enabled to despise the more humble path to publicity might now be engaged in the composition of an opera in at least five acts. It is true that it did not escape me that I never encountered him in the haunts of the musical world, nor met with any one who had heard of him; nevertheless as I was no frequenter of these places myself I could easily imagine that it might be merely my ill luck that had prevented me from chancing on the spot where by now he might be already in the midday radiance of his fame. It is not hard to conceive, however, that it needed a considerable lapse of time to transform what had been but a painful sort of sympathy for my friend into a credulous belief in the star that guided his fortunes. I had first to go through every stage of doubt, evil foreboding, and dawning hope before I got so far. That kind of thing takes a long while

with me, and so nearly a year passed away from the day when I came upon a splendid dog and an enthusiastic friend within Palais Royal. In the meantime a series of wondrously happy specialities had served me to such a pitch of prosperity that, like Polycrates of old, I was seized with a terror of approaching ill. I thought, indeed, that I could see distinctly the misfortune that awaited me, and it was thus in a somewhat downcast mood that I sallied forth one evening to take my usual walk in the Champs Elysées.

It was autumn, the leaves were dropping from the trees, withered and discoloured, and the sky hung bare and grey over the Elysian promenade. That, however, had no deterring influence on Punch. There he was, as ever, giving way to fierce fits of passion, and challenging in his blind wrath the might of mundane justice, till at length the demoniacal principle, so fitly represented by the fettered cat, appeared to daunt with its supernatural dawn the rashness of the ever aspiring mortal.

I was standing looking on close to the mimic theatre, when I overheard the following anxiously uttered monologue in German:—

"Excellent! excellent! how on earth have I let myself wander so far afield in search of what was ready here to my hand? What? should I treat a stage like this with contempt—one where the most forcible of political and poetical truth is brought home to the most receptive and least pretentious of audiences? Is not this rash being *Don Juan*? Is not that terribly beautiful white cat the commander on horseback, just as in life? When my music lends its aid how wondrously will the artistic significance of this drama gain in depth and richness! What sonorous voices these actors have! and the cat! Oh that cat! What undiscovered charms lie hidden in her splendid throat! One moment she is all demon—the next she is all grace—the next she is all demon. But how will people be affected when she comes to sing the *coloratura* which I will set down for her! What an exquisite *portamento* she will introduce into the execution of that supernatural chromatic scale! What terrible sweetness will lie in her smile when she sings the soon famous air 'Oh Punch, art lost?' Oh, what a capital idea! And then what a splendid opportunity for the use of the tambourine which the nonsensical raps from Punch's staff will afford me. Ah! why do I delay? To the director at once to court his favour. Here one can go straight to work—here there is no antechamber. With one step I am within the emotional face to face with him whose divinely illuminated vision will descry the genius within me. But shall I encounter competition here also? Will the cat?—Quick, quick, or it will be too late!"

With these words the utterer of the monologue was just about to rush upon the Punch box. I had recognised my friend and made up my mind to prevent a scene. I caught hold of his arm, and with an embrace brought his face to mine.

"Who is it?" he cried wildly. He soon remembered me, however, but slipped quickly from my grasp, and said coldly, "I might have guessed that only *you* were capable of withholding me from this step—the last that offers me a chance. Let me go—I may be too late."

I took hold of him again; but though I succeeded in hindering him from approaching the box, all that I could do would not move him from the spot. I had, however, leisure to take a good look at him. Heavens! in what a condition I found him! I do not speak of his clothing, but of his features. The former was indeed poor and threadbare, but the latter were terrible to see. His open, frank expression was gone; his eyes wandered with a dead, glassy stare, his pale sunken cheeks told a tale—not of sorrow only—the hectic spots upon them spoke of the pangs of hunger.

My gaze of agonised sympathy seemed to affect him something in the same fashion, for he relaxed in his efforts to escape from me.

"How are you, dear R——?" I asked, with broken voice. With a smile—but one of sadness—I added, "Where is your splendid dog?"

With a downcast look he uttered the one word "Stolen."

"Not sold?" I inquired.

"Wretch, are you also like the Englishman?" he asked bitterly.

I did not understand what he meant. "Come," I said, as calmly as my choking voice would allow, "Come, take me home with you. I have a great deal to talk about."

"You will soon get to know where I live without asking me," he answered, "so half your task is done by yet. I am now look upon the straight road to recognition. Go! you do not believe me. Where is the good of preaching to stone walls? You shall soon see! But let me go now, if you would not have me hold you as my sworn enemy."

I tightened my grasp. "Where do you live?" I asked. "Come take me with you, we will have a pleasant talk as friends if you wish it shall be about your plans."

"You shall know them when I carry them out," he replied. "*quadrilles goliph* that's what I am great in. You shall both see and hear. Do you see that cat? She shall bring me in a splendid royalty. Look how smooth she is, and how gracefully she licks her lips! Only fancy the moment when from that pretty mouth—from between those rows of pearly teeth—there shall issue the most exquisite of semiquavers, accompanied by the most delicious sighing and moaning in the world. Only fancy, friend! Oh, you have no imagination, you——Let me go, let me go, you have no imagination."

I got a still firmer hold upon him, and entreated him most earnestly to take me home with him, but I could not make any impression. His gaze remained still anxiously fixed upon the cat.

"What an immensity depends on her!" he exclaimed. "Fortune, honour, fame all lie in her soft paws. Heaven guide her heart and incline her towards me! She looks friendly! Yes, that is her character. She is at once friendly and polite, polite to excess! But she is a cat, a false, foresworn cat! What a bit—I am thy master! I have a magnificent dog, he will teach you manners! Hurrah! I have won. Where is my dog?"

In the whirl of his insanity he had almost shrieked the last words. He began darting hasty glances around as if seeking his dog. His yearning glance fell upon the carriage-road. In the midst a splendidly mounted horseman was passing who, from his gestures and the peculiarities of his dress, appeared to be an Englishman. At his side a handsome, big Newfoundland dog ran barking and bounding.

"Ay! what I thought," my friend shouted savagely. "My curse upon him. My dog! my dog!"

My strength was nothing to the superhuman force with which the unfortunate man tore himself from me. Like an arrow he darted on the track of the foreigner, who chanced just at that moment to break into a sharp gallop, which the dog accompanied with gleeful bounds. I attempted to pursue him, but it was quite useless. What exertion of mine could compete with those of a madman? I saw horseman, dog, and friend vanish together into one of the cross-streets that lead into the Faubourg du Roule. When I reached the turning nothing was to be seen of them. Suffice it to say that all my endeavours to trace my friend proved fruitless.

Deeply moved and wildly excited as I was, I had at

length to make up my mind to abandon my researches for the time. The reader will, however, easily imagine that I nevertheless neglected no chance of discovering some indication of the whereabouts of my much-to-be-pitied friend. Everywhere where musicians gathered I made inquiries but always without the slightest results. Only in the hallowed antechambers of the Opera did certain of the humbler employés call to mind an unhappy-looking creature who had often waited there for an interview with the director; but of course they knew nothing either of his name or his address. My other inquiries, even those addressed to the police, were equally fruitless; even the guardians of the public weal having seemed to consider it worth their while to take notice of the poor wretch.

I was in complete despair. One day, however, about two months after the occurrence in the Champs Elysées, I received a note which was forwarded to me through an acquaintance. I opened it with a sad foreboding, and read the simple words:

"Come, friend, and see me die."

The accompanying address gave the name of a narrow lane in Montmartre. I was too much touched to weep, and made my way with all speed up the hill. Following the direction I came upon one of the wretched looking dwellings which are to be seen in the back streets of this little suburb. In spite of its miserable exterior the building in question had a fifth story; my unfortunate friend seemed to have taken a pleasure in this, and so I was compelled to undertake the long ascent. I was in some degree repaid, however, for when, on inquiring for my friend, I was conducted into a back room, situated on a view of a street hardly six feet wide, I obtained a splendid prospect of the whole of Paris.

(*To be continued.*)

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *August*, 1875.

TO-DAY we can hardly fulfil our duty of reporting musical news, the fact being that no events of musical importance have occurred. All public musical performances are at an end—and art has now retired into family circles. At this hot time of the year amateurs practise music more assiduously than artists, the latter being glad of the recreation so necessary to them after their long and busy season. Much has lately been said and written against the excessive dilettantism of our time, which has been spoken of as dangerous to art, many even professing to see in it a sign of the decay of monumental art. Although it is hardly necessary for us to defend dilettantism, we will try to prove that the spreading of it is not only necessary, but that it furthers the interests of art.

Unless we reduce the enjoyment of music to the mere animal feeling of pleasure caused by sound, such as is felt by savages and animals, a certain degree of mental cultivation is indispensable in order to enjoy it thoroughly. Musical art, to be understood, requires more than a general education. It differs essentially from all other arts, inasmuch as it can only call into existence certain moods of mind, but cannot represent to us definite figures (*Anschauungen*). The tones of which a musical composition is formed are, in themselves, something quite abstract. Their combination and compilation into musical phrases remain something vague except in programme or vocal music, where the words supply the hearer with a distinct idea. Pure instrumental music, however, must be musically conceived; a programme given to a symphony or quartett by Beethoven, however cleverly it may be compiled, cannot increase the æsthetical enjoyment of these works, but will probably lessen it. Pure instrumental music leads the soul far beyond the pettiness of reality. This wonderful effect really nothing more in common with the world than the implements necessary for producing tone, which it borrows from the latter. Instrumental music works by tone as sound only; all other arts attach their ideas to objects and things of the actual world—they work through pictures, figures, and words.

Each art demands, for the better understanding of its works, some technical knowledge of its specific products. Where then with any other art this is the case with music, for the conception of musical works is not achieved by sight and its relationship to the objects of the sensual world forms no help for understanding it. The first condition is that the listener is really able to hear intentionally. Amateurs may attain this by attending the performance of good musical works. This will invariably be accompanied by an irresistible desire to perform these works themselves; the more so as by this means all the beauties of a composition may be much sooner grasped and understood. We think this is the origin of all good and true dilettantism, and that in this manner a musical child will feel inclined to sing or play a melody it has heard before.

Some French writer, whose name we do not recollect, says: "Man must be educated for everything, even for dining." Paradoxical as this may appear at first, it yet proves true; and not only from its æsthetical point of view (the manner of eating) but also as regards the taste of the viands, and more especially the selection of the proper and healthy food for nourishment. We must be educated for everything, but more especially for the proper enjoyment of art. This is really the *raison d'être* of the much-spread music-dilettantism, and all the ascetics grumbling about children wasting time in practising pianoforte exercises will be of no avail. No educated father or guardian should fail to fit the children entrusted to him for the enjoyment of a musical work, as far as time, means, and opportunity offer themselves. For the real and complete understanding of a composition can only be attained by a musically educated person. What the transcendent enjoyment of a musical art work may be to an educated hearer cannot be described in any language.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *August 6th*, 1875.

THE yearly examinations of the Conservatoire were held this year for the first time during July, instead of as heretofore towards the end of this month. For the relief of the professors—as well as of the pupils who in the usually very hot weather of that time are glad to get out into the country, they will in future be held at this time. The three last concerts, in which the best pupils had the honour of performing, were filled to the last place by a very select audience, which enjoyed the progress of the pupils, who executed their pieces with astonishing finish. The best performance of all was that of Franz Krauss, a youth thirteen years old, from Agram, who performed Ernst's Papageno Rondo for violin. The wind-instruments were represented by solos for clarinet and French horn; the piano was predominant, of course; and the ladies were in advance of the gentlemen. That can be

Digitized by Google

said again and in a higher degree of the dramatic productions, consisting of scenes, arias, duettos &c., from the operas *Le Domino Noir Trovatore Freischütz Faust, Dinorah Aida* and *Traviata*. The ladies Bernstein Gerster, Wohlmuth were really excellent in their display of fine voices, execution, and dramatic talent. In a second degree, Frl. Riegel Wolfinghoff, Wachter, Dienersperg and Baier are worthy to be named. The first named nonemously received the first prize, which would have been certainly awarded to Frl. Kunz, if she had not unfortunately been ill. Frl. Kunz is already engaged for Berlin and Frl. Gerster Wohlmuth and Bernstein for Italy. The same distinction we find over and over again every year to the credit of the professor of the singing class, Fran Marchesi. The orchestra, composed of the young pupils of the institute, executed overtures, symphonies, and the accompaniment to the concertos and opera pieces in a way that one would not be surprised some day to see the whole corps engaged for an opera or concert undertaking—the credit of which would be due to their conductor and professor, Herr Hellmesberger.

The annual report of the Conservatoire and the Schauspielschule by which it was supplemented last year shows at the end of the last scholastic year fifty-nine professors (twelve for the dramatic school) 684 pupils, of whom 244 enjoyed the benefit of gratuitous teaching, and thirty eight at half price. The people are instructed in singing (solo, dramatic, and choral) violin violoncello contra-basso, flute, oboe clarinet, bassoon horn, trombone, trompet harp, organ composition, counterpoint thorough bass, and the history of music. In the dramatic school they are taught the Italian, French, German and English languages, declamation and poetry the history of literature dramatic representation, historic costumes, gymnastics and fencing poetry and mythology pantomime and dancing history and aesthetics. The following pupils, leaving the Conservatoire, were honoured by the silver Gesellschaftsmedaille—Singing—Frl. Ida Gerster, Pauline Koch; piano—Frl. Ida Heeger, Angelica Neuner, Varette Tei Stepanoff, Franziska Teplitzky Herr Rudolf Rosman—Alois Walsch; violin—Herr Franz Krenn Frl. Camille von Ottenfeld horn—Herr Alois Novak; clarinet—Herr Carl Spöttmann; and harp—Frl. Therese Zamara.

A few words about the Opera. The engagement of the Kapellmeister Herr Schuch, from Dresden, has not been realised. The place of a third conductor will now be vacant, at least for the present. Many administrative changes, to simplify the business of the offices, have taken place. Richard Wagner is expected in November, to conduct his own operas and perhaps also some by Mozart and Gluck, or at least to give his advice to regard to their representation. These and other plans are kept so secret, that it seems the Meister will exercise a greater influence over our opera-life than we have looked for.

Reviews.

The Great Tone Poets. By F. Crowest. Richard Bentley & Son.
Musical Composers and their Works. By Sabine Tytler. Daldy Ibbetson & Co.

We have taken previous occasion in former pages of the MONTHLY MUSICAL RECORD, to protest against that practice of publishers, which now so frequently obtains, of giving to the public musical articles pamphlets, and books which, from the point of view from which they profess to be written, are barely worth the paper on which they are printed. It seems a prevalent notion that a musical book is wanted every now and then: that if its contents be racy enough, it will be a profitable speculation: that the great thing is to produce a book that will be considered readable by the general public: while its truthfulness and general utility are matters of which no account need be taken. Such dishonesty as far as music is concerned, is very readily condoned. What a hundred pens would protest against, were it any other matter of interest that were involved, is suffered to pass by unnoticed or at any rate unchallenged, if music is the only subject in question. Articles and essays which would not pass the sub-editor of a third-rate newspaper did they profess to discuss any other topic of literary or scientific moment are paraded readily enough in leading journals and reviews, as if they were the most profound and exhaustive criticism that could be met with if it be music, or a musical composer upon which they enlarge. To a great extent no doubt the public themselves are to blame for this. Music by them is too much considered as a mere diversion, about which no knowledge is to be held necessary and about which one thing only is imperative, that there shall be plenty of tunes. A man who would be afraid to open his mouth were he asked his opinion about the probable results of the Arctic Expedition or the artistic merits of half-a-dozen pictures in the Academy will undertake to enlighten a whole assembly upon the merits or demerits of a Beethoven symphony or upon the qualifications of Herr Joachim or Dr Hans von Bülow. The idea is that to have musical knowledge or musical appreciation, or musical taste, or to be competent to pronounce musical criticism, it is only necessary to have the faculty of recognising a tune when you hear it, or occasionally to attend a fashionable morning concert. To such a state of things, so far as the public is concerned, publishers with certain limits may be pardoned for pandering. Their business, it may be said, is to sell books and the books that people want to buy—not the books which it may be thought good for them to read. Perhaps that is true enough; but at the same time, it may be urged that at least as much discretion should be exercised, as much advice taken in bringing out a musical volume as—let us say—in giving to the world a volume of sermons or a new volume of poems. It cannot be said that, in the case of these latter publishers are only consulting the tastes of those who are to buy books, and not considering at all the intrinsic merit of what they are offering to the public because if the books are not up to a certain standard they will not be favourably reviewed, and if not well reviewed they will not sell. Even if favourable reviews might be had for the paying those is not a verdict of the public which an unworthy book will not secure in its favour. For an educated person is enabled to condemn almost without knowing why a volume of feeble poems or a collection of dull sermons. The fact is that education and taste rebel involuntarily against anything extravagantly monstrous from a literary point of view. Unfortunately music does not possess the same safeguards against unworthy treatment because as much items at present on *the cult now* of a liberal education people either possess no information upon the subject at all, or are not sufficiently informed as to condemn either extravagant *mem al theory* or untrue *musical history*. When the public want in a book about music, the publishers say is amusement, good stories whether true or false, and that is all they want. Hence, though a book of this sort might not be a profitable speculation twice in a year, it may be as once in two years or an occasional musical pamphlet may sell—and so forth. But if publishers may be pardoned for simply watching the market, and for allowing as they suppose the demand to regulate the supply what shall be said of the real offenders who are at the bottom of all this kind of musical book-making, entirely one would suppose, without conscience in the matter—who would supply a Book about Chimney Sweeping in a volume of Lives of London Shoe-Blacks, were they only certain that such would sell, in that the uncertainty or worthlessness of their information was not liable to detection? To them is due the discredit into which music in this country has fallen the depth of popular musical taste, and the low repute in which professional musicians are unworthily held. If any one wants to know what we mean, he may study the musical criticisms of some of the daily papers, where he will often find a column and a half devoted to a well worn Italian opera or a Promenade Concert, while a couple of lines are considered sufficient in review of musical items of real interest. he may read Mr Haweis's Music and Morals, or the no less astounding literary fireworks which that gentleman is displaying month by month to a credulous public in the columns of *Good Words*, or lastly he may read among the lowest in the scale of such publications the two volumes now under review. Such writers, whether wittingly or not, must be held responsible for a state of things which makes more than sad the hearts of such persons as are interested in the progress of music as an art, and not merely as a recreation—who would give their time and their money in so far as those were at their disposal to rescue this country from the musical oblivion into which it seems in danger of falling—above all who would assist if possible the musicians and professional people of all kinds, the honourable position in society and the just recognition by it to which, both by their labours and on personal

grounds, they are so simply entitled. Is it too much to ask those who have already become or are thinking of becoming, literary adventurers of this description, to stay their hands in the real interests of the subject their pretended advocacy has done so much to injure?

When we read Mr. Crowest's book, with the intention of giving some account of it, we are duly impressed with the difficulty of the subject. If its nature is due to the fact that Mr. Crowest knows little of what he has written about, then we can but ask, why write a book for which there is no call, without any certainty as to the accuracy of the information to be conveyed by it, and certainly with the very faintest acquaintance of the first rules of English composition? If it owes its appearance to a possibility that money may be made by its publication, then we can only regard it as deserving condemnation in the strongest possible terms. We are told in the preface that the author has "had recourse to, and made extracts from, many works, all of which *he thinks* he has acknowledged"—though there is not a single authority quoted throughout the volume. There is, with very few exceptions, not a single correctly-spelt German word; there are frequent direct inversions of fact; there is nearly every well-worn old story which could be trumped up, although most of them can be shown to rest on the most shadowy and insufficient data; the most preposterous theories are hazarded, and the most flagrant blunders perpetrated. In fact, not only has Mr. Crowest forgotten to acknowledge his authorities, but he seems to have seldom done them even the honour of consulting them. It will be sufficient, after this, if we make a few quotations from the book, which will more clearly show its general character, and express the hope that, no less for its own credit than for the sake of music generally, and musical criticism particularly, it may be as shortlived as the *Et Cetera* magazine, in the now defunct pages of which it first saw the light.

Mr. Crowest says that he was asked to write "a series of articles on the great composers in a style that would interest the general reader as well as the musician." They shall, both of them, have a sample of the entertainment provided for them. In speaking of Weber's operas, Mr. Crowest says:—

"* * * the overture to *Preciosa*, and all his subsequent ones, contain the leading melodies and ideas of the operas themselves—a by no means uninteresting fact to know—as being completed before the text had been graced with a single note, these overtures clearly prove with what marvellous skill Weber worked, and how the whole opera, airs, songs, and choruses, reached maturity in the composer's mind before they ever came to the mechanical work of being written down."

We are not, of course, aware whether this passage is intended to appeal to the general reader or to the musician. The fact, however, is that in the case of every single opera, with the exception of *Preciosa*, the composition of which Jähns, in his catalogue of Weber's works, says was in a manner entirely contrary to his custom, the overture was put on paper *after* the completion of the rest of the work. Such an ignorance of facts is again betrayed by Mr. Crowest when, in speaking of the "Jubilee" cantata, he says "that, in support of the opinion that the 'Jubilee' overture is a distinct work from the cantata, there is evidence that it was not Weber's usual custom to write his overtures *after* the completion of whatever works they were intended for." We have just shown that Mr. Crowest's evidence is the very reverse of true; and we may further inform him that an examination of the catalogue of Weber's works would have convinced him that there was no necessity for "its remaining for ever a mystery whether the overture is distinct from the cantata, or whether both formed parts of one composition," because not only, as he himself states, is the overture in the key of E, while the cantata begins in the key of E flat, but Jähns moreover distinctly tells us that the composition of the overture was due to the fact that the cantata was not liked, and that, at the same time, it was desired that the programme in which it was to have appeared should contain an item of novelty about it.

In speaking of Spohr, Mr. Crowest says:—

"Few have been more devoted to their art, or more ready to help a poor but promising student, than Spohr; few have appreciated the works of others as did the composer of the 'Last Judgment' and the 'Power of Sound.'"

The general reader may perhaps care to know what the musician probably already knows—that Spohr, with all his good qualities, was one of the most self-opinionated and egotistical of men—who said, when some one played to him Beethoven's sonata in E minor, "Ah, very good; have you composed much in this style?" And perhaps both the general reader and the musician would like to have pointed out to them Mr. Crowest's self-contradiction when, in speaking of the Choral Symphony, which he also calls "The Jupiter," he quotes Spohr's dictum respecting it:—

"The Ninth Symphony, as regards the first three movements, is, in spite of occasional traits of genius, inferior to any of his former ones; and the conception of Schiller's Ode, in the fourth movement, is so [illegible] monstrous and absurd, that it is beyond my comprehension how Beethoven could write such a thing."

In an account of Schubert's early compositions we are told that "among many songs the well known 'Hagar's Lament' belongs to the early period of the life of our genius."

When we state that the "well known" Hagar's Lament has not even been published; that Reissmann was allowed to copy a few extracts from it for his work on Schubert, and that that is all that has ever been seen of the music in England—some notion can be formed of the trustworthiness of Mr. Crowest's musical information.

In his account of the composition of the "Erl König," which "wonderful tone-picture," Mr. Crowest says, "was dashed down in the presence of a friend who entered the room as Schubert was reading the ballad," Mr. Crowest states, and for him this is as nearly as possible perfectly correct—that Madame Schumann is the happy possessor of the original score. Unfortunately, however, Mr. Crowest appears not to know that there happens to be *two* autographs of the song, one of which—an earlier version of 1815, with a remarkable difference in the accompaniment—is in the Royal Library at Berlin. Under ordinary circumstances, such an oversight as this would not be worth noticing were it not for the bombastic assurance of Mr. Crowest, who describes the "Erl König," and everything connected with it, as if he were entrusted with the disposal of a revelation.

It must be difficult, either for the general reader or for the musician, or indeed for any one, unless it be Mr. Crowest himself, to read the following with patience if he knows anything of the music of Schubert or Beethoven:—

"* * * five masterly pianoforte sonatas—those in A flat, B flat, A, E, and A minor—works only inferior to that of Beethoven," &c.

And again—

"In song he" (*i.e.*, Schubert) "is prodigious, and stands apart from every other composer; but in the other branches he has his superiors. The 'Seventh' is the only one of the symphonies that at all approaches the finest known examples in this form, and before these Schubert's fade and become pale. In opera Schubert is nowhere; he lacked the vital faculty of knowing when to stop, and this would ever have shut him out from the opportunity of obtaining such salient points in opera as a 'crisis' and 'situation.' The pianoforte music Schubert has left certainly entitles him to an exalted place; * * * yet no one could ever think of comparing his piano music with that which the monarch Beethoven has left behind him. It is not this."

One hardly knows what to reply. Language the reverse of parliamentary would be the best relief to one's feelings. It is impossible to reason seriously with opinions so expressed. Happily neither the individuality of Beethoven nor Schubert stands in need of the advocacy, or is likely to be impaired by the criticism, of Mr. Crowest. As to comparing the compositions of the two masters, we have yet to learn the parallel which can lie between dissimilar things, all of which may be masterpieces or perfect in their ways. Beer and claret are both of them excellent drinks, yet it would be somewhat hard to institute a comparison between them. No one would think of insisting upon a resemblance of Mr. Crowest to Miss Tytler, though each were as nearly done in point of musical incompetence as they could well be.

We have left ourselves small space in which to speak of Miss Tytler. Happily, however, there is not much difference "'twixt Tweedledum and Tweedledee;" and in dealing with Mr. Crowest we have in large part been reviewing Miss Tytler also. The lady says that "her book is designed for the use of young people in the course of their musical education" ("thoughtful girls," we suppose?) "and for older persons who have neither time nor opportunity to refer to original sources of information." As her chief authorities happen to be Mr. Haweis and a novel entitled *Alastor*—which appeared a few years back, and spoke of musical matters—perhaps some among her readers will be able to judge of the trustworthiness of what she sets before them. Here are specimens—

"Mr. Haweis has this concluding version of Beethoven's association with women:—The ladies might knit him comforters, make him light puddings; he would even condescend to lie on their sofas after dinner, and pick his teeth with the snuffers, while they played his sonatas."

Again—

Mr. Haweis quotes Beethoven's violence:—"Nancy is too uneducated for a housekeeper, indeed quite a beast. * * * The cook's off again. * * I shied half-a-dozen books at her head."

Again (of Schubert)—

Mr. Haweis records that to the end of his life they (the brothers Hüttenbrenner) fetched and carried for him in the most exemplary manner. They puffed him incessantly at home and abroad; they bullied his publishers, abused his creditors, carried on a mass of his correspondence, and not unfrequently paid his debts. They were unwearied in acts of kindness and devotion to him, never frozen by his moroseness; never scared or offended by the brusqueness of his manner. * * * It was of one of these only too accommodating yet constant friends that Schubert complained, "The fellow likes everything I do."

The fact is, that that book is one of the deplorable results of Mr. Haweis' "Music and Morals." The habit that was there

Digitized by Google

displayed of seizing upon everything connected with music, of musical composers, whether with or without foundation in fact—of twisting and turning, enlarging and exaggerating upon every event, story or association supposed to be raised up with them, finds its legitimate development in the volume before us, which, ranging as it does in its approach from Tannhäuser to the Christy Minstrels, is the strangest possible potpourri of polite art reflected and wildest ignorance. It is too much to ask Mr. Hannis again, as we have done previously in this article, to stay his hand and save an art which he could do so much to emancipate from the dirt through which he seems at present to be doing his best to drag it?

A. D.

[In speaking of Schubert's "seventh" symphony or his "last," Mr. Crowen displays more ignorance of the result of recent researches. He should read the appendix, by Mr. George Grove to Kreissle von Hellborn's "Life of Schubert," a translation of which by A. D. Coleridge was published by Messrs. Longman, Green & Co. a long ago as 1869. He would there learn that what was formerly known as Schubert's "seventh" symphony, by the discovery of two others of an earlier date, has now come to be regarded as his "ninth."—ED. M. M. R.]

PIANOFORTE.

Walzer (in C flat), for the Pianoforte. By CARL REINECKE. Op. 113. London: Augener and Co.

This is not a waltz to dance to, but a brilliant pianoforte piece designed for the drawing-room or for concert use. Regarded in this light, it is somewhat akin in its sensuous and artist character to Chopin's waltzes, and to Liszt's arrangements of some of those by Schubert. Though offering no extreme difficulties to practised pianists, it is by no means easy to execute at first sight. But being just one of those pieces the difficulty of which are only to be overcome by studiously observing the composer's directions as to fingering and phrasing, it may be recommended as both useful and pleasing for practice.

Duo Brillant, à quatre mains, pour le Piano. Par CHARLES EDWARD STEPHENS. Op. 89. Mayence: Schott and Co.

As a rule, one cannot but regard with suspicion a work by an English composer which bears a foreign title. In the present instance, however, it may safely be asserted that the French title of Mr. Stephens' duet is in no way to be put down to affectation on the part of its composer, but simply to be attributed to the universality of his publishers. Mr. Stephens has so long been honourably known among English musicians, if not also favourably to the general public as the composer of works of large dimensions and of a classical tendency including at least a symphony and overture, that we can recall hearing with pleasure if indeed there be not others of this grade which have passed from our recollection, as well as also of several concerted chamber works that any new work from his pen cannot be otherwise regarded than as welcome to musicians. The work before us, which on more than one occasion of its being heard in public has been very favourably received, may certainly be ranked as a worthy contribution to the somewhat limited repertory of really good duets specially written for the pianoforte. Its form is that of a sonata in three movements. The first is a well-developed allegro; the second, an organ-like theme with variations, treated contrapuntally with much ingenuity and by no means dryly; the finale, which follows without a pause, is of a somewhat lighter texture but thoroughly musicianly and effective.

Bunte Blätter (*Leaves of different colours*). Original Pieces for the Pianoforte. By ROBERT SCHUMANN. Op. 99. London: Augener and Co.

This is a reprint, from Pauer's complete edition of Schumann's pianoforte works, of one of the most charming of his minor works. It consists of fourteen detached pieces, composed at various times between the years 1830 and 1849. Among the most important and some characteristic of them may be enumerated the first of "Three Pieces." The first of "Five Album Leaves," a Novelette, a Funeral March, a Serenade (Abend-musik), a Scherzo, and a Quick March. Being by no means difficult of execution and specially attractive, they might aptly be made to serve as preparatory studies for Schumann's greater works. We cannot imagine anyone of real musical taste taking them up for the first time without being allured by them to attack some of those.

The Organist's Quarterly Journal. Part 27. Vol. 4. Novello and Co.

The one piece of real worth which this number contains is a "Fantasia on St. Ann's Hymn Tune," by E. STARR. It is an exceedingly clever and original work; and although some critics will be disposed to cavil at the fact of its beginning in the key of F sharp minor and ending in C major we have no hesitation in saying that if Dr. Spark can promise his subscribers one such piece in every three months, the reputation of the periodical will be well sustained.

The other three movements contained in the July number do not call for special remark.

Andante and *Allegro Maestoso* for the Organ (C. Jefferys). *Te Deum Laudamus* (Webster and Co.). By CHARLES BRADLEY.

The former of the two organ movements here mentioned is smoothly written and is suitable for an in-going voluntary. The latter pleases us less on account of its poverty of ideas. In his setting of the "Te Deum" Mr. Bradley deserves praise for his careful part-writing and for his judicious avoidance of restless modulations.

The International Rifle Match. A Welcome from Alma Mater: Trinity College, Dublin, 1875. Written by J. F. WALLER, LL.D. Composed by R. P. STEWART, Knt., Mus. D., University Professor of Music.

A LITHOGRAPH copy of the music given to each guest at the banquet for the American Riflemen in Trinity College, Dublin, and having the above heading has been sent to us. It is, of course, chiefly interesting from its associations, but the ingenious manner in which the airs of different nationalities are in one place lovingly united is also worthy of note.

A Rudimentary and Practical Treatise on Music. *The Rudiments of the Art of Playing the Pianoforte*. By CHARLES CHILD SPENCER. London: Lockwood and Co.

The first of these little books, which we first made acquaintance with about a quarter of a century ago as No. 69 of Weale's Rudimentary Series," having now reached an eighth edition may fairly be regarded as a standard work. Though the author's views in regard to the construction of the various forms of the minor scale, and his assertion that all extreme discords are derived therefrom, may be open to question by theorists, his work, treating as it does comprehensively of the theory of musical sounds, of the rudiments of practical music, of harmony, counterpoint and composition—may certainly be recommended to musical students as providing for the modest sum of half-a-crown a larger fund of information than many very much more expensive works on the subject.

Of its sequel, on the Rudiments of Pianoforte Playing much the same may be said. The directions laid down for beginners are very clearly and concisely expressed. It is to be regretted, however, that the small size of the pages, except to the possessors of exceptionally good sight, outtax but render the exercises and lessons which are judiciously and tastefully chosen practically useless at the instrument.

La Belle Alliance March. By S. ELLIOTT & J. McDOWELL.

We cannot conceive how any publisher could have been induced to print such a piece as this. It consists of a few perpetually iterated phrases accompanied throughout by a ceaseless alternation of tonic and dominant harmonies without the slightest feature of interest.

Marche des Davidsbündler contre les Philistins pour Piano. Par R. SCHUMANN (Augener and Co.). This movement, extracted from the composer's Carneval, has now been published separately and not only in the form of a pianoforte solo, but also as a duet. The fact that this edition is revised by Herr Pauer should be a sufficient guarantee for the accuracy of the text.

Il Maestro e lo Scolare. Variations for Two Performers on the Pianoforte. By JOSEPH HAYDN. Revised by E. PAUER (Augener and Co.). This humorous work is not only interesting in itself but is especially so on account of its having furnished ideas, of which modern teachers have been glad to avail themselves.

Ballads, for the pianoforte, by JAMES C. COLLWICK (Augener and Co.), is a well-written piece in the "Nocturne" style in which we are glad to observe that the drama of the left hand to be brought into use are not wholly disregarded.

Floating Fancies. Mazurka. *Chant du Bivouac*. Caprice Militaire. Transcription, *When lovers say good-night*. J. L. HATTON. *Silvery Peals*. *Vivat Regina*, Marcha Leyale. *Merry Men*, Caprice à la Danse. By E. DORN. Augener and Co.

ALL these pianoforte pieces are thoroughly effective, and written in that easy and brilliant style for which Herr Dorn is remarkable. We prefer the two first-named, but all of them will doubtless find admirers. The "Chant du Bivouac" is also published in duet form, which will be the means of extending the sphere of its usefulness.

La Marquise. Menuet Valse. Menuet Brillant. By CH. NEUSTEDT. J. McDowell and Co.

HERR NEUSTEDT is one of the very best of our modern composers of moderately easy pianoforte music. The two examples under notice are favourable specimens of his skill, bearing internal evidence of good sound musicianship, combined with considerable inventive power of a kind not too often met with.

VOCAL

Irish Eyes. From the Red Rose. An Irish Lullaby. Three Songs. By C. VILLIERS STANFORD. London: Chappell and Co.

THESE three songs, by the organist of Trinity College, Cambridge, are especially to be commended for their fresh, tuneful, and healthy character, no less than for the musicianly treatment they have received. There is a sort of madrigalian tinge about "Irish Eyes" which is very taking.

"An Irish Lullaby" is set to an old melody for which Mr. Stanford has supplied a very appropriate and effective accompaniment. It contains a rare example of the employment of a five-note chord, which Professor Macfarren would probably designate as the second inversion of the dominant minor thirteenth. That the five notes, G, C, E natural, A flat, B flat, heard (in effect) simultaneously do not produce the unpleasant result that might have been expected, might be put down to the disposition of the chord and its resolution.

We have derived so much satisfaction from these songs of Mr. C. Villiers Stanford that we look forward to making acquaintance with some of his larger compositions.

Reveillé. When the day is cold and dreary. Songs. By CLEVELAND WIGAN.

TWO songs of fair average merit. The verses, however, are not of a very high order; such lines as—

"And close beside the garden rail,
Now sweetly blooms the primrose pale"

are scarcely calculated to inspire the composer. In the second song the poet has (perhaps inadvertently) paraphrased a portion of Herrick's "Lament."

Wishes (Sehnsucht). Song. A. RUBINSTEIN. Augener and Co.

AN exquisite song, full of dramatic force and pure poetic feeling. Rubinstein is a conscientious worker in the highest school of art in all his numerous compositions; but for unobtrusive beauty and intense expression we have rarely seen anything from his pen the perusal of which has produced more intense enjoyment than this little work. The inexperienced performer will, we fear, find considerable difficulty in mastering the formidable array of double flats, which are to be found in the last verse. It would certainly be wise, in order that the song should have a chance of becoming known in amateur circles, to alter the notation here, using sharps by an enharmonic change for the last four bars on page 6, and the first four on page 7; more especially as the substitution would not violate the rules of musical orthography.

The Sailor's Song. T. O. MARKS. Novello and Co.

NEITHER better nor worse than others of its class, but scarcely the kind of work we should have expected from a holder of the honourable degree of Mus. Doc., Oxon. There is a striking want of freshness and originality, and the accompaniment is laboured, and at times trivial; one progression is also very ugly.

A Song of Sleep. Methven, Simpson, and Co., Dundee.

THIS is the production of one poet and two musicians, Mr. REATH being responsible for the verses, whilst Miss WEDDELL and Mr. WATSON are the composers of the melody and accompaniment respectively, the whole thing being the result of a competition for prizes offered by the proprietors of the *People's Journal*. The combined efforts of the three manufacturers, whose names we have carefully given above, are inoffensive, and might be listened to with considerable enjoyment at a social tea party, or some similar entertainment, when conviviality is tempered with extreme moderation. We feel quite sure its performance would greatly assist the efforts of those seeking "Nature's divine restorer." Thus far the heading of the title-page is justified.

Orphan's Song. M. J. GLINKA. *Her flute-like tones are round me ringing* (Russian Romance). E. F. TARNOFFSKY. Augener and Co.

THE excerpt from Glinka's opera, *The Life of the Czar*, is characterised by a wild pathetic charm that is exceedingly fascinating. As mere abstract music, it is also interesting, its quaint originality at once enlisting the attention of the musician.

The Romance is quite German in style, simple and unassuming, but thoroughly effective. We would suggest, as mere matter of detail, the substitution of A for F in the chords of bar 2, 5th and stave of page 2, and E for G as the first quaver in bar 2, top stave on page 3, for reasons at once evident to the musician.

La Venditrice di Fiori. L'Orfanella (Songs). *The Wanderers of Brittany. The Butterfly* (Duettinos). Augener and Co.

THE two songs are really excellent specimens of their class. Replete with fresh and tuneful melody, and quite within the reach of moderately-skilled vocalists, they will be found most useful for teaching purposes, and the first of them will no doubt become popular in the concert room, its undeniably brilliant character rendering it especially suitable for such a purpose.

The two duets are of much slighter *calibre*, and obviously intended for ladies who have had but little experience as vocalists. This will no doubt, in many cases, render them popular. They are carefully written throughout, which is a specially notable feature in the present music-making age.

IF *Four Sacred Motetts* by ALBERT G. EMERICK (North and Co., Philadelphia) may be taken as a fair specimen, they serve to show to what a low ebb the tide of church music has fallen in America.

SUNDRIES

TWO *Brilliant Duets*, for Violin and Pianoforte (the violin part in the first position), by E. W. RITTER (Augener and Co.), will be found excellent practice for amateurs of the violin. No. 1 is founded on the favourite "Carneval of Venice," and No. 2 is a Fantasia on Flotow's *Stradella*. It should be added that the bowing, &c., is carefully marked throughout.

The third number of *Collard's Method of Practising the Flute* maintains the high standard of excellence which has been reached by its predecessors. The thoughtful care with which each little pamphlet (containing hints and general instruction) is prepared is worthy of all praise; and some of the remarks would apply with equal force to other instruments besides the flute, and might well be taken to heart by amateurs generally. The present number contains a "Concerto Pastorale," by J. F. BARNETT, the pianoforte accompaniment having been specially arranged by the composer. The music is melodious, and some of the passages are very brilliant.

BOOKS RECEIVED FOR REVIEW

BOOKS.—*The Violin: its famous Makers and their Imitators*, by GEORGE HART (Dulau and Co.). *Friedemann Bach; or the Fortunes of an Idealist*, translated from the German of Brachvogel (Tinsley Brothers). *A Rudimentary and Practical Treatise on Music*, by CHARLES CHILD SPENCER (Lockwood and Co.). *The Rudiments of the Art of Playing the Pianoforte*, by CHARLES CHILD SPENCER (Lockwood and Co.). *The Notation of Vocal Music, on the Principle of Substitution of Pitch*, by W. W. PEARSON (W. Reeves). *The National Rudiments of Music*, by JOHN D'ESTÉ, Mus. Doc. (A. Bertini Seymour and Co.).

Concerts, &c.

ROYAL ACADEMY OF MUSIC.

THE annual "Prize Concert" of this national institution was given at St. James's Hall, on the 21st July. Those who were present at the concerts of the last few years must have foreseen that, on account of the great increase in the number of students of the Royal Academy of Music, as well as on account of the increased interest felt in their concerts by the public generally, their removal to a more spacious *locale* must soon have become an actual necessity, even if the Hanover Square Rooms had not ceased to become available for concerts. We have seldom seen St. James's Hall so densely crowded as it was on the present occasion, by an audience which was evidently attracted as much by a genuine feeling of interest in the institution, as by the wish to witness the distribution of the prizes, which important duty was kindly undertaken by Her Royal Highness the Princess Louise (Marchioness of Lorne). The orchestra, no less than the auditorium, was well filled by a band of choralists and instrumentalists, principally consisting of past and present students of the institution, led by Messrs. Sainton and Amor, and conducted by Mr. Walter Macfarren. The programme stood as follows:—

Fugue in A flat ... ... *Schumann.*
Organ, Mr. Rose.
Quintett and Chorus, "My heart from its terror reposes." (*Robin Hood*). *G. A. Macfarren.*
Miss MARIAN WILLIAMS, Miss SHARPE,
Mr. HOWELLS, Mr. NICHOLLS, and Mr. ROBERT GEORGE.

Digitized by Google

Concerto in A (Last Movement) — *Grieg*
Pianoforte, Mr Dean.
Scena — "Softly sighs" (*Der Freischütz*) — *Weber*
Miss Larkcom (Westmorland Scholar)
Lieder Ohne Worte, Nos. 1, 4, and 5, Book 1 — *Mendelssohn.*
Pianoforte, Miss Edridge.
Song (MS.) — "My heart is heavy" — *Eaton Faning* (Student)
Miss Mary Davies (Welsh Choral Union Scholar)
Accompanied by the Composer.
Concerto in D minor, No. 9 (Adagio) — *Spohr*
Violin, Mdlle. Gabrielle Vaillant
Song — "Adelaida" — *Beethoven.*
Mr Henry Guy
Accompanied on the Pianoforte by Miss Pamphilon.
Concerto in A minor (First Movement) — *Schumann.*
Pianoforte, Miss Kate Steel.
Trio — "Soave sia il vento." (*Così fan tutte*) — *Mozart.*
Miss Amy Aylward, Miss M. J. Williams, and Mr Boutcher
Rondo Piacevole in E, Op. 25 — *W. Sterndale Bennett*
Pianoforte, Miss Horton
From Symphony in E flat, MS. (First Movement) — *A. H. Jackson* (Student)
Song (MS.) — "I will arise from Dreams of Thee." — *Florence Marshall* (Student).
Miss Jessie Jones.
Accompanied by the Composer.
Capriccio in E, Op. 22 — *W. Sterndale Bennett*
Pianoforte, Miss Alice Curtis (Potter Exhibitioner)
Motett for Female Voices — "Surrexit Pastor" — *Mendelssohn*
Solos, Miss Marie Duval, Miss Thekla Fischer,
Miss Annie Butterworth, and Miss Bolingbroke.
Pianoforte Obbligato, Mr. Walter Fitton
Aria — "Di Tanti Palpiti" (*Tancredi*) — *Rossini.*
Miss Bolingbroke, (Parepa Rosa Scholar)
Prelude and Fugue in E minor, Op. 35, No. 1 — *Mendelssohn.*
Pianoforte, Miss Amy Turner-Burnett.
Aria — "Lascia Amor" (*Orlando*) — *Handel*
Mr Wadmore
Trio — "Protegga il Giusto Cielo" (*Don Giovanni*) — *Mozart.*
Miss Larkcom, Miss Kate Brand, and Mr Reimar.
Concertstück — *Weber*
Pianoforte, Mr F. W. W. Bampfylde.
Chorus, with Solos — "Heaven and Earth" (*Athalie*) — *Mendelssohn.*
Solos, Miss Prosser, Miss Marie Duval, and Miss Reimar.

To such a programme no exception could be taken, except on the ground that, in comparison with some of those of recent years, compositions by the students were but too sparingly represented. It will be noticed that a movement from a symphony and a couple of songs comprised the entire quota of student compositions. All, however, were highly commendable, especially the movement from Mr A. H. Jackson's symphony, to which, of four symphonies submitted to the examiners, the Lucas Silver Medal was awarded. Of the two songs, the preference is certainly due to that by Mr. Eaton Faning. It has long been the boast of our national academy that it is the depositary of a traditional style of pianoforte playing, emanating from J. B. Cramer, and handed down to us by Cipriani Potter, Sterndale Bennett, and others. Upon a certain point plan it could hardly be grounded in a better school. That the conservation of this school of playing is in the main still aimed at was again made very apparent by the style of execution of the students generally; but from Mr. Dean's choice of Grieg's concerto, and from the dashing manner in which Weber's Concertstück was executed by Mr. Bampfylde, one could not but come to the conclusion that some attempt has been made to engraft upon it a style of execution more in accordance with the warmer, more passionate, and more highly developed school which obtains in the present day. Though but two students came forward as the representatives of organ and violin playing, reference to the number of those appearing in the ranks of the orchestra, and to the prize list, offered a sufficient proof that the study of these and other orchestral instruments is by no means neglected. In the vocal department both the solo and concerted performances testified to the attainment of the best results.

At the conclusion of the performance, Professor Macfarren, Sir W. Sterndale Bennett's successor as principal of the Institution, addressed Her Royal Highness and the audience in a speech in which he succinctly traced the history of the Royal Academy from its modest beginning in 1823 to the present time, and, with justifiable pride and satisfaction, pointed to the importance and flourishing condition to which it has risen. In acknowledgment of the principal's expression of thanks to Her Royal Highness for her kindness and condescension in undertaking the distribution of the prizes, the Marquis of Lorne rose, and, on behalf of Her Royal Highness and himself, expressed entire satisfaction with the performance of the students.

The following is the prize list:

Lucas Silver Medal.—In memory of Charles Lucas, for the composition of the first movement of a symphony. (Student, Professor, Conductor, and Principal.)—Arthur Herbert Jackson.

Parepa-Rosa Gold Medal.—In memory of Euphrosyne Parepa-Rosa, (endowed by Carl Rosa), for the singing of pieces selected by the Committee.—John Loring Wadmore.

Sterndale Bennett Prize.—(Purse of ten guineas), in memory of Sir William Sterndale Bennett. For the playing of a composition by Sir W. Sterndale Bennett, selected by the Committee.—Fanny Bowell. (Highly commended, Annie Jane Dearly.)

Certificates of Merit.—(The highest honour attainable at this examination, awarded only to students who have previously received silver medals.) Pianoforte: Amy Turner-Burnett, Eliza J. Hopkins, Annie J. Martin, Walter Fitton. Singing: Henry Guy.

Silver Medals.—Singing: Mary Davies, Agnes Larkcom, Eugène Bouchier, John L. Wadmore. Pianoforte: Alice Curtis, Helen Pamphilon, Edith Brand, Margaret Bucknall, F. W. W. Bampfylde. Violin: Gabrielle Vaillant.

Bronze Medals.—Harmony: Oliveria L. Prescott, George Harper. Singing: Anne E. Bolingbroke, Annie Butterworth, Marie Duval, Hannah Edwards, Marietta Phillips, Emma Reimar, Marian Williams, Mary Jane Williams, Moses Ap Herbert. Pianoforte: Katie Steel, Ethel Goold, Alice Horton, Annie Turner, Clara Cooper, Marion Green, Nancy Evans, Isabel Thorogood, Arthur H. Jackson, Frederick Corder, Edward Morton, Tobias Matthay, Lindsay Deas. Violin: Ada Brand. Clarinet: Frances Thomas. Organ: Henry R. Rose.

Books.—Harmony: Frances Thomas. Singing: Amy Aylward, Lea Farre, Thekla Fischer, Catherine Rhodes, Robert George, Frederick Nichols. Organ: Mary Butterworth.

Highly Commended.—Singing: Jessie Jones, Rhoda Barkley, Alice Arnold. Pianoforte: Mary Beale, Janie Bassnagh, Clara Daniel, Ellen Edridge, Helen Hancock, Ellen Holmes, Johanna Lodovici, Lavinia Sheehan, Julia Chute, Maria Coombe, Fanny Bowell, Annie J. Dearly, Constance Harper, Emily Drake, Annie Smith, Annie Frost, George Harper, Frank Manly, George Ryle, George Elliott, Thomas Silver. Organ: Margaret Bickford, Henrietta Jones, Annie Smith, Walmsley Little, George Ryle, Arthur Shaw. Pianoforte and Organ: Charlton T. Speer. Violin: George Bray.

Commended.—Singing: Amelia Featherby, Sarah Geary, Elise Lamonquere, Flora Pascoe Pearce, Hannah Roby. Pianoforte: Alice Chapman, Ella Sawyer, Kate Lyons, Margaret Morgan, Mary Hann, Florence Silberberg, George Smith. Violin: Ada Lampard. Organ: Augustus Toop, Harry Taliesin James.

Prize Violin Bow.—(Made and presented to the Institution by Mr. James Tubbs, of Wardour-street).—Reginald Lake.

Potter Exhibition.—Alice Curtis.

Westmorland Scholarship.—Agnes Larkcom.

Sterndale Bennett Scholarship.—Charlton T. Speer.

Welsh Choral Union Scholarship.—Mary Davies.

Parepa-Rosa Scholarship.—Annie E. Butterworth.

Musical Notes.

A free scholarship for a female pianist, between the ages of 14 and 21, tenable for two years, has been generously founded by Lady Goldsmid at the Royal Academy of Music. It will be competed for at Easter. The committee of the "Goss Testimonial," we are also informed, has resolved to devote a portion of the fund raised to placing a student of the College of Organists in the Royal Academy. Students holding the "Sir John Goss Exhibition," which is tenable for three years, must make the organ their chief instrument of study.

The orchestra assembled at Baireuth during the first fortnight of last month, for the preliminary rehearsals of Wagner's tetralogy *Der Ring des Nibelungen*, was thus constituted:—3 flutes, 1 piccolo, 1 English horn, 3 clarinets, 1 bass-clarinet, 3 bassoons, 1 contrabassoon, 8 horns, 4 tubas of a new and peculiar construction, 16 first and 16 second violins, 12 violas, 12 violoncellos, 8 double-basses, 6 harps, a pair of drums, side drum, cymbals, triangle, and bells (Glockenspiel). Herr Hans Richter conducted, and Herr Wilhelmj led.

At the late General Meeting of the Philharmonic Society held on the 19th July, the following gentlemen were elected *Directors* for the ensuing season:—Mr. G. F. Anderson, Mr. Francesco Berger, Mr. Walter Macfarren, Mr. Charles Stephens, Mr. G. A. Osborne, Mr. J. Turle, and Mr. Harold Thomas.

We hear that M. St. Saëns, of Paris, is at present engaged on the composition of a concerto for organ and orchestra. The work is destined for Mr. Frederic Archer, who will doubtless produce it at the Winter Classical Concerts at the Alexandra Palace. This is a graceful international compliment to a brother artist worthy of note.

NOTICES TO CORRESPONDENTS.

J. S. (Birmingham).—The review was short, but certainly not hasty. Our opinion was formed after more than one careful perusal of the work. The demand upon our columns is great, and it must by no means be understood that the brevity of some of the notices is at all commensurate with the amount of time and thought bestowed upon the various works by our reviewers.—Ed. M. M. R.

Google

The Monthly Musical Record.

OCTOBER 1, 1875

JOACHIM RAFF'S SYMPHONY

(NO. 6, IN D MINOR, OP. 189)

Berlin Ed Bote and G Bock

By J. S. Shedlock, B.A.

It was the practice of Robert Schumann to affix to his compositions some name motto, or inscription. Yet he once wrote, 'It is bad sign for music when it needs a superscription." Raff has followed his example and not his precept, for of his six published symphonies, four (Nos. 1, 3, 5, and 6) have programmes attached to them. The last, the one we are about to review, bears the following inscription —Gelebt, Gestrebt, Gelitten Gestritten Gerungen, Umworben, which may be paraphrastically rendered as "One who lived, aspired, suffered, struggled, died, and acquired fame." We are not told for whom it meant this short epitaph. It has, however, a general application, being the sad but faithful epitome of the life and death of many a master mind. One seems occurs to us to whom it would be especially suitable, viz. that of Franz Schubert.

The work is scored for full orchestra, including four horns and trombones, the latter are not used in the second (*vivace*) movement.

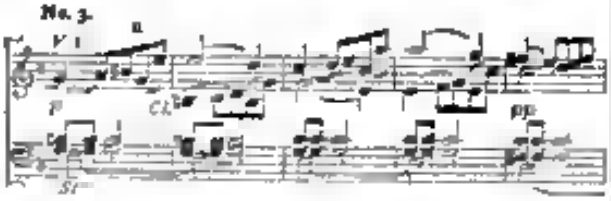
The first (*allegro non troppo*) contains much subject matter and very elaborate developments. Here is the principal subject :—

No. 1.

which is presented to us four times in succession, with intervenient passages on harmonies of the dominant. The movement opens with it, but in augmented form, thus —

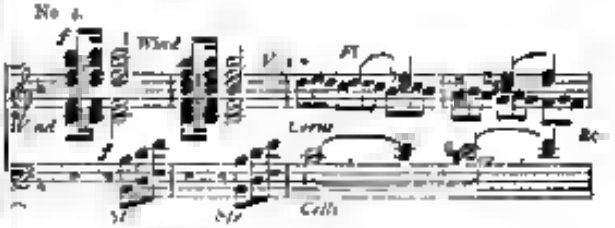
No. 2.

The second time it is given as in No. 1 by the strings in unison and octave, and the third and fourth times by the full orchestra. A short passage leads us to the second subject, commencing—

No. 3.

This phrase, with varied orchestration, is repeated in the key of G, and ends, of course, on the dominant of D minor. The figure *a* (No. 3) is then treated in canonic imitation, and after a few bars suggestive of the next subject, we have another development of the same figure, in the form of a double canon (Score, pp. 14 and 15).

The third subject in the key of the submediant (B flat) commences thus —

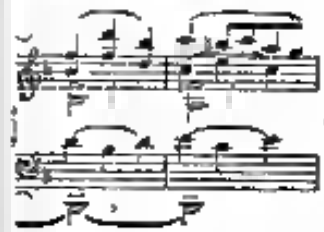
No. 4.

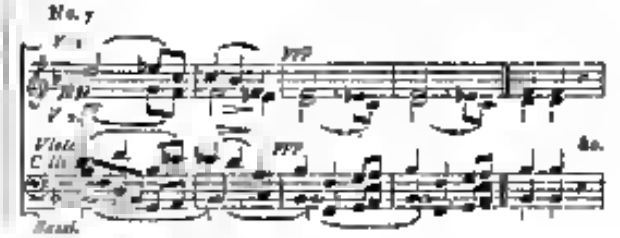


A little further on, we find the following figure :—

No. 5.

of which considerable use is made in the coda of the movement. It leads to a charming and melodious phrase in F, the relative major key, and we seem to have reached the end of the first part, or exposition of the subjects, but even B flat soon warns us that we are only on the dominant of B flat, in which key it is to be found our fourth and last subject —

No. 6.

The second strain commences with a beautiful and somewhat Schumannish phrase, which we must refrain from quoting. After a series of interesting modulations the first part closes thus :—

No. 7.

Of course we cannot fail to notice the departure from the normal symphonic form. The third epoch of Beethoven is a dangerous model; any copy of its form or rather want of form, should be accompanied by a corresponding depth and majesty of idea. It is this striking feature that excuses, nay, almost justifies the extravagances of Beethoven's so-called third epoch.

In the allegro before us there is an immense quantity of material, much of which seems to have been created principally with a view to forming canons and combinations. The fourth subject (No. 6) forms a striking contrast to the other three in the simplicity of its rhythm and in its graceful and undulating melody. It may be mentioned that it is *not* used in the middle or "working out" section.

Now, however admirable and ingenious may be the resources of science, they should be used not as an end, but as a means; and, moreover, the interest, importance, and intellectual character of the development depend in a very great measure upon the existence of similar qualities in the ideas themselves—in short, the better the idea the better the development. When science is used as an end, we find one in the work before us too much of the letter and not enough of the spirit.

It is, however, a fine display of Raff's thorough command over all the intricacies of counterpoint, canon, and fugue and of his masterly power of thematic treatment; and in this sense of *emotional music* we may perhaps rejoice to see such an exhibition of scholastic learning even if administered in perhaps rather too powerful doses.

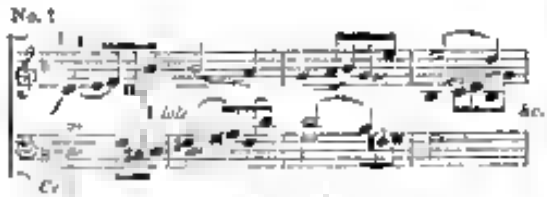
The middle or development part is the bare long subdivided into five sections corresponding to the letters F, G, H, I, and J, marked in the score.

The first section (thirty-five bars) is entirely occupied with a development of the first bar of the principal theme (No. 1) and of the wind figure (No. 4).

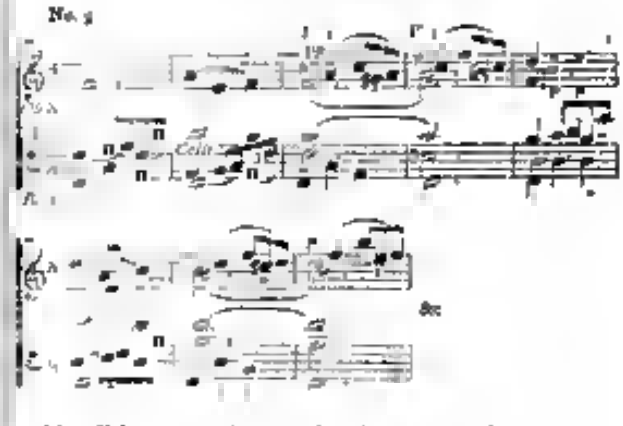
The second section (thirty four bars) works out the triplet figure of No. 4, third and fourth bars.

At the commencement of the third section (forty eight bars) the principal theme (No. 1) is given out in *forte* tone by wind instruments accompanied by the strings in continued triplet figure.

We then come to a remarkable combination of themes (Nos. 1 and 3) commencing thus —

No. 1

The two themes are combined in double counterpoint, and at the close of the eighth bar they are repeated, but in inversion.

The fourth section (thirty two bars) commences with a still more remarkable and ingenious triple combination, which we will try to explain by means of a short description and a quotation. The principal theme (No. 1) is given in augmentation by oboe and clarinet in unison; the first and second violins are occupied with the triplet figure of the same theme in its normal form (No. 1), while the tenors and violoncellos develop the figure of No. 3. The harmonies are completed by a simple but original and effective progression of the double basses —

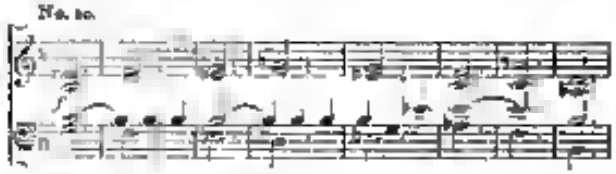
No. 2

The fifth section (twenty bars) consists of a vigorous pedal passage on the dominant A, and leading to the key of D major.

We naturally expect here a repetition of the principal theme, but having been given so many times at the commencement of this movement, having also occupied so prominent a position in the development sections, and forming, as we shall see directly, the principal feature of the long coda it is, we think, with good reason omitted here.

The third and fourth subjects (Nos. 4 and 6) are repeated in the key of D without curtailment and with few and unimportant changes of orchestration.

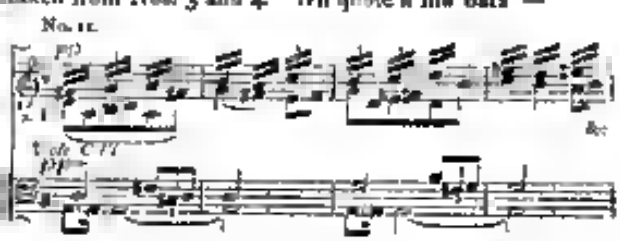
In the coda, the various themes representing we presume the sorrows and struggles of life, the rays of hope amidst the dark and thickening gloom, and the restless but undaunted energy of an heroic mind, are given with concentrated force and vigour.

It begins with a long development of figure, No. 5, leading to a combination of the same figure and the principal theme (No. 1), given in unison and double octave by flutes, oboes, clarinets and bassoons. We then have the following stately phrase for brass and bassoons —

No. 10.

to which succeeds a quiet passage for wind instruments taken from fourth subject (No. 5).

After this short episode, the fierce thematic storm gathers with renewed vigour. It is ushered in by a tremolo passage for the strings (reminding one of the coda of the allegro of Beethoven's Ninth Symphony), and leads to a combination of the principal theme and figures taken from Nos. 3 and 4. We quote a few bars —

No. 11.



This passage is worked up with great vigour to *fff*, when the brass instruments thunder out the principal theme

amidst a stormy tremolo accompaniment for the strings, supported by flutes, oboes, clarinets, and bassoons. The theme is followed by a short stretto passage to all appearance the final one. But we are suddenly stopped by two chords, the 6 4 and common chord on [illegible] followed by a bar's pause—on the principle, we suppose, of the French proverb "Reculer pour mieux sauter." Then a vigorous passage (*un poco più mosso*), commencing with a sort of condensed form of the principal theme—

No. 11

brings the movement to a conclusion. The various combinations which we have had occasion to notice in the course of our analysis of this movement sufficiently justify, we think, our previous remarks as to the origin and nature of the different themes.

(*To be continued.*)

NORWICH MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

THE Eighteenth Triennial Musical Festival, in aid of the principal charities in the County of Norfolk and City of Norwich, was held last week under the patronage of her Most Gracious Majesty the Queen, their Royal Highnesses the Prince and Princess of Wales, and other members of the Royal Family. For its musical associations Norwich ranks only second to Birmingham; Birmingham being justly pre-eminent for the grand scale of its festivals, and their association with Mendelssohn and Costa, while those of Norwich have been closely associated with Spohr and Benedict.

Previously to 1824 the Norwich Festivals were confined to the annual performance of an oratorio in the cathedral; since that date they have grown in extent and importance, and the performances have been held in St. Andrew's Hall, a building of great architectural beauty in the Perpendicular style, which, dating from 1415, when it formed part of a monastery of the Black Friars, on the dissolution of the monasteries by Henry VIII., was secularised and made over to the citizens of Norwich, who, especially at this time, when unfortunate differences of opinion threaten to put an end to oratorio performances in the cathedral, are to be congratulated on the possession of a building so admirably suited for musical purposes.

The principal vocalists engaged were Mlle. Albani, Mdlle. Enequist, and Mme. Lemmens Sherrington (soprani); Mlle. Anna de Belocca, Miss Helen D'Alton, and Mme. Patey (contralti); Mr. E. Lloyd, Mr. Henry J. Minns, and Mr. Henry Guy (tenori); and Mr. J. L. Wadmore and Sig. Foli (bassi). The band, led by M. Sainton, numbered seventy-five performers, and the chorus 288. Dr. E. Bunnett officiated at the organ, and Sir Julius Benedict, under whose direction these festivals have been given since 1845, again (for the eleventh time) acted as conductor.

The festival commenced on Monday, the 20th ult., and was continued during the four following days. Following the precedent of some former festivals, Monday evening was devoted to the performance of an oratorio to which the public were admitted at half the price charged for the subsequent concerts. Mendelssohn's *Elijah* (preceded by the National Anthem) was the oratorio selected, and again proved its attractiveness, every corner in the Hall being occupied by an eager and attentive audience. Of so familiar a work not a word need be said; nor need we speak at length of the performance, seeing that the principal parts were sustained by such well-known artists as Mme. Lemmens Sherrington, Mme. Patey, Mr. E. Lloyd, and Sig. Foli, and the subordinate parts adequately filled by Mlle. Enequist, Miss Helen D'Alton, Mr. H. Guy, Mr. H. J. Minns, and Mr. J. L. Wadmore. The work being one with which both band and chorus are familiar, its general rendering, though less imposing than that of several occasions which we can call to mind, was, on the whole, very creditable to all concerned.

Tuesday morning, as well as that of Monday, was devoted to rehearsing. The programme of Tuesday evening's concert, which was advertised as a "Grand Ballad Concert," stood as follows:—

PART I.

SYMPHONY ...	(In C minor)	*Beethoven.*
DUET ...	"The Moon has raised" (*Lily of Killarney*)	*Benedict.*
	Mr. H. Guy and Mr. J. L. Wadmore.	
AIR ...	"Di tanti palpiti" (*Tancredi*) ...	*Rossini.*
	Mlle. Anna de Belocca.	
AIR ...	"Orpheus and Eurydice"	*Sir H. Bishop.*
	Mlle. Mathilda Enequist.	
INTRODUCTION (3rd Act) / BRIDAL CHORUS	} (*Lohengrin*)	*Wagner.*
ARIA ...	"Qui la voce" (*Il Puritani*)	*Bellini.*
	Mlle. Emma Albani.	
SONG ...	"When the orb" (*Euryanthe*)	*C. M. von Weber.*
	Mr. Edward Lloyd.	
GLEE ...	"The Fisherman's Good Night" ...	*Sir H. Bishop.*
	Mlle. Mathilda Enequist, Miss Helen D'Alton, Mr. H. J. Minns, and Mr. J. L. Wadmore.	
ARIA ...	"Se il rigor" (*La Juive*)	*Halévy.*
	Sig. Foli.	
AIR ...	"With verdure clad" (*Creation*)	*Haydn.*
	Mlle. Emma Albani.	
SERENADE / TRIUMPHAL MARCH	} (*Feast of [illegible]*)	*F. H. Cowen.*

PART II.

Ballads and National Songs.

OVERTURE ...	(*Guillaume Tell*)	*Rossini.*
SONG ...	"Bird of Love"	*Lemmens.*
	Mme. Lemmens-Sherrington.	
SONG ...	"Dear England"	*Diehl.*
	Sig. Foli.	
BALLAD ...	"By the sad sea waves"	*Benedict.*
	Mme. Patey.	
RUSSIAN NATIONAL AIR / CHAMBER SONG	"Sylvia" / "Dors enfant"	*Glinka.*
	Mlle. Anna de Belocca.	
	(*Violoncello Obbligato*—Mr. [illegible])	
SONG ...	"Sweethearts"	*Sullivan.*
	Mr. Edward Lloyd.	
SCOTCH SONG ...	"Oh, Nanny, wilt thou gang with me?"	
	Mlle. Emma Albani.	
FESTAL MARCH	{ Composed expressly for the Marriage of H.R.H. the Princess Louise, Marchioness of Lorne. }	*Sir G. Elvey.*
	(*Conducted by the Composer.*)	
BALLAD ...	"Hadelin"	*Nelson.*
	Mr. Henry Guy.	
NEW SONG ...	"Golden Days"	*Sullivan.*
	Miss Helen D'Alton.	
SONG ...	"My dear and only love"	*Sullivan.*
	Mr. J. L. Wadmore.	
SWEDISH SONGS	Mlle. Mathilda Enequist.	
OVERTURE ...	(*Le Nozze di Figaro*)	*Mozart.*

For the most part, this inordinately long and motley programme must be left to tell its own tale. One could not but feel an inward satisfaction, that a programme of so low a standard failed to attract as large an audience as the oratorio of the previous evening. At the same time, it was pleasant to note that the symphony, which was well played, was listened to with sufficient attention to justify the belief that a selection more in keeping with it would have been generally preferred. Mlle. Albani—whose extraordinary merits the people of Norwich were among the first to recognise on the first occasion of her appearance here, three years ago—was of course the "star" of the evening. During the period that has elapsed, the progress she has made has been really remarkable, as was proved (to quote a single instance) by

her wonderful impersonation of the difficult part of Elsa, in *Lohengrin*, at Her Majesty's Opera during the past season. She alone exceeded in waking applause, which approached a *furore*. Though it was past midnight when she came on singing "Oh, Nanny wilt thou gang," the audience insisted on another song, and she gave "The last Rose" in addition. Mlle. Anna de Belocca, of whom much had been expected, was disappointing in "Di tanti palpiti," but was heard to much greater advantage in her own national songs, which she sang in Roman... Sir H. Bishop's florid song seemed quite unsuited to Mlle. Enequist's resources. Mr. Lloyd displayed good taste in his selection of Weber's charming song from *Euryanthe* as well as in his delivery of it. The splendid song from *La Juive*, which Sig. Foli seems recently to have discovered, and which he rendered with striking effect, will doubtless stand him in good stead for some time to come. Of the favourite songs by such favourite singers as Mmes. Lemmens-Sherrington and Patey, we need not speak. A word is due to Mr. Gray and Mr. Wadmore, both still students at the Royal Academy of Music, for the excellent manner in which they acquitted themselves. Mr. Cowen's serenade, though somewhat monotonous, is pleasing in character, and very tastefully scored. His "Triumphal March," to which the influence of Auber and Meyerbeer is apparent, is a noisy out-of-doors affair, quite unfitted for the concert-room. Sir George Elvey's "Festal March," being but a pale reflex of the Mendelssohnian type of march, and having already served the purpose for which it was composed, might surely have been allowed to rest. Its introduction could only be regarded as a compliment from one musical knight to another.

Wednesday morning's selection included Mendelssohn's "Hymn of Praise," Cherubini's aria, "Ave Maria," excerpts from Pierson's oratorio, *Jerusalem*, and Haydn's "Imperial Mass," No. 3. The performance of the "Hymn of Praise" was, on the whole, an exceptionally grand one. The first movement *(allegro maestoso e vivace)* of this symphonic cantata was finely played, though to our feeling it was started a shade too quick, the conductor having an eye to the *vivace* rather than to the *maestoso*, whereby it lost somewhat in dignity. The *allegretto agitato* both in tempo and expression, was given to a wish, nor could fault be found with the *adagio religioso*, except on the ground that the non-appearance of the principal vocalists till its close, necessitated an awkward pause before the commencement of the first chorus, into which it directly leads. The principal vocalists on this were Mlle. Albani, Mlle. Enequist, and Mr. E. Lloyd. Apart from her operatic impersonations, the striking progress which Mlle. Albani has made during the three years she has been among us, has never been made more manifest than by her singing, for the first time, in this difficult work. So thoroughly did she seem to enter into the spirit of the music, that we know not whether to award the preference to her singing of the first solo (with chorus) "Praise the Lord!" to the duet (with Mlle. Enequist) "I waited for the Lord"—repeated by command of the mayor—or to the duet (with Mr. Lloyd) "My song shall be alway Thy mercy." Cherubini's "Ave Maria," in which the important obbligato clarinet part was sustained by Mr. Lazarus, was sung by Mlle. Anna de Belocca, but did not prove very striking as a composition. The selection from Pierson's *Jerusalem* we heard for the first time, and without having previously studied the score—an omission partly due to the fact that the publishers of the English edition, after twenty years waiting in vain for purchasers of the work, have melted down the plates, and that the forthcoming German edition is not yet ready. We are loth to offer a decided opinion about a work which has been so much discussed and which we have only heard piecemeal, and therefore under unfavourable conditions. We must confess, however, that the impression which this hearing, no less than it went, made upon us, was the reverse of favourable. Father Haydn's vigorously tuneful and brightly-scored Mass was a welcome sequel to the dreariness of *Jerusalem*.

The leading feature of Wednesday evening's concert, which opened with Professor Macfarren's Festival Overture composed for last year's Liverpool Musical Festival, was Sir Julius Benedict's cantata *The Legend of St. Cecilia*, composed for and produced with great success at the Norwich Musical Festival of 1866. It has since been heard in London, but not nearly so frequently as its worth demands. On its own account, and thinks greatly to Mlle. Albani's strikingly effective rendering of the leading part, it excited the utmost enthusiasm, the applause evoked at its close being so great that there was no help but to repeat the final solo and chorus. It was succeeded by the following miscellaneous selection, which, by itself, was enough for a single concert:—

New Symphony	Andante and Scherzo	*Sir Julius Benedict.*
Romance	"Comme un ciel de pays" (*Mignon*)	*Ambroise Thomas*
	Mdlle. Anna de Belocca.	
Duetto	"La vita militare"	*Pinsuti.*
	Mr. H. Guy and Mr. J. L. Wadmore.	
Scena and Aria	"Saffo"	*Randegger*
	Mme. Lemmens-Sherrington.	
Song	"A Dream"	*Dr. Bennett.*
	Mr. Edward Lloyd.	
Song	"Spinning"	*Cowen*
	Mlle. Marie van Enequist	
Romanza	"Un che sapete" (*Nozze di Figaro*)	*Mozart*
	Mdlle. Anna de Belocca.	
Selection from Operetta	"The Science of Love"	*J. A. Harrison*
Drinking Song	"Brüderschaft"	
	Sig. Foli.	
Quartett	"Softly o'er the tranquil ocean."	
	Mlle. Mathilda Enequist, Miss Hulme D'Alton	
	Mr. E. Lloyd, and Mr. J. L. Wadmore.	
Recit. and Air	"What answer shall I give?"	
	Miss Enriquez.	
Finale	"Back from the farthest past"	
	Mlle. Mathilda Enequist, Miss Hulme D'Alton	
	Mr. E. Lloyd, Mr. J. L. Wadmore, and Mr. W. H. Smith.	
March	Tannhäuser	*Richard Wagner*

Of Sir Julius Benedict's new symphony, which it was hoped would be finished in time for this festival, we delay speaking till its completion. Mlle. Anna de Belocca had to repeat both her songs. Vianesi's lively duetto was admirably sung. Mr. Randegger's fine scena, "Saffo," we cannot but think, is likely to become one of Mme. Lemmens-Sherrington's stock pieces at concerts of the better class. The songs by Dr. Bennett and Mr. Cowen were both graceful and pleasing; and the selection from *The Science of Love*, an operetta by a young composer, the son of the local chorus-master, though unpretentious, betokened the possession of fluency of ideas and sound musical training.

Thursday morning's selection included Spohr's sacred cantata, *God, thou art great*, Rossini's *Stabat Mater*, and Sir W. Sterndale Bennett's sacred cantata, *The Woman of Samaria*. Spohr's cantata, though too much marked with the master's mannerism to rank as sacred music of the highest grade, has so seldom been heard on great occasions of late years, that its introduction here was by no means unwelcome. The principal parts were sustained by Mlle. Enequist, Mme. Patey, Mr. H. J. Minns, and Mr. J. L. Wadmore. In the duet, "Children, pray that love to cherish," with Mme. Patey, Mr. Minns, of Norwich Cathedral choir, found an opportunity of which he did not fail to take advantage. The *Stabat Mater*, with Mme. Lemmens-Sherrington, Mlle. Anna de Belocca, Mr. E. Lloyd, and Sig. Foli in the principal parts, owing to one or two short comings on the part of the chorus, was the least satisfac-

tory essay of the whole week. Mlle. Albani's superb delivery of the air "Let the bright Seraphim," from Handel's *Samson*, which punished the second part, and was materially aided by Mr. T. Harper's trumpet, evoked no small enthusiasm as almost to spoil one for listening to Sir W. Sterndale Bennett's more sombre work which immediately followed. This was heard for the first time in Norwich (and both for its own sake and as a tribute to the memory of the deceased master) was very properly introduced, and we cannot think will have been heard here for the last time. The principal vocal parts of this were allotted to Mlle. Enequist, Mme. Patey, Mr. H. Guy, and Mr. Wadmore.

The first part of Thursday evening's concert was filled up by Mr. Randegger's dramatic cantata *Fridolin*, which, it will be remembered, met with so much success on its first production at the Birmingham Musical Festival of 1873, and to lead to subsequent repetitions in London, at the Crystal Palace and elsewhere. Some account of the work was given in these columns at the time of its production; it need not, therefore, be again described. We have pleasure in endorsing to the full the very high opinions which have been expressed as to its merits. Conducted by the composer, and the principal parts being adequately filled by Miss Lemmens-Sherrington, Mme. Patey, Mr. K. Lloyd, Sig. Foli, and Mr. Wadmore, the performance was a very perfect one. As could scarcely be otherwise with a work in which both the musical and dramatic interest hardly ever flags for a moment, it was listened to throughout with the utmost attention and satisfaction, the applause which followed on its conclusion being scarcely less vociferous than that provoked by Benedict's *St. Cecilia* on the previous evening. The miscellaneous programme which followed stood thus —

Festival Overture	(*Composed expressly for this Festival*)	*W. T. Best*
Aria	"Ah! mon fils" (*La Comte de Paris*)	*Donizetti.*
	Miss Emma Albani	
Song	"Looking back"	*Sullivan*
	Miss Patey	
Quartett	"Chi mai fra" (*Crispino*)	*Donizetti.*
	Mlle. E. Albani, Mr. K. Lloyd, Sig. Foli, and Mr. J. L. Wadmore.	
Air	"Ah qui t'avais" (*Semiramide*)	*Rossini.*
	Mlle. Anna de Belocca	
Aria	"Jours de mon enfance" (*Le Pré aux Clercs*)	*Herold*
	Miss Mathilda Enequist	
	Violin Obbligato—M. Sainton	
New Song	"The Last Farewell"	*Halton.*
	Mlle. Emma Albani (*Composed expressly for her*)	
Duetto	"Mulatiere"	*Marini.*
	Mr. H. Guy and Mr. J. L. Wadmore.	
Overture	La Scala	*Auber*

Respecting this it suffices to remark that Mr. Best's overture impressed one on this first hearing as a well-designed work of a bright and lively character, forcibly and effectively scored, and one which will well bear a second hearing. An invariably seems to be the ruin of provincial gatherings—the *Messiah* was the work selected for the concluding performance on Friday morning.

How far the directors will benefit by the labours of the week, we are not yet in a position to state with certainty. It is surmised, however, that the surplus, if any, will be but small.

SPONTINI AND HIS WORKS

(From the Italian of Agostino Gallo*.)*

A century has now elapsed since Gaspare Spontini first saw the light at Majolati in village near Jesi in the march of Ancona—in the same country therefore which gave birth to the divine Pergolesi. Spontini was one of those beings in whom all other interests were absorbed by those of art. Of this he gave proof at an early age by escaping from the house of an uncle, where he was being educated, to the Castle of San Vito, to live with one of his maternal, amidst whose roof, abandoning his classical studies in the Latin language, he devoted himself solely to music. Attracted first of all by the compositions of Crudele, a manufacturer of organs, he studied successively under Quentiliano (during his voluntary exile at San Vito), under the singer Cinfolati, the organist Manghini, and the *maestri da cappella* Bartoli and Benassai, who revealed to him the first mysteries of the art inaugurated by Isidore of Seville, Hucbald of St. Amand, and Guido of Arezzo.

Perceiving the hopeful capabilities of the young student, the parents of Spontini, who had at first intended him for the priesthood, at last consented to his consecrating himself to the study of music, and sent him to the *Conservatorio della Pietà dei Turchini* in Naples (1791). There he at first received instruction from Sala and from Tritto, afterwards from Piccinni. After five years of fruitful studies, Spontini yielded once more to that singular habit of emancipation which seemed in him to be almost second nature, he fled from the Conservatorio to Rome, having received from a certain Simonetti a commission to write an opera for the theatre of Torre Argentina. The work obtained an immense success, and it was indeed fortunate for the young composer that he returned to Naples crowned with the laurels which the *Puntigli delle Donne* had promised for him, else the doors of the Conservatorio would have never again opened to welcome an adventurous deserter! As it was, however, he was re-admitted with all welcome. Piccinni then began educating him in the more profound doctrines of the musical faculty, according to those golden precepts transmitted by Durante to his disciples. The principles of the school of Naples could not fail to exercise great influence upon the genius of Piccinni, and consequently upon that of his pupil. He used to say, alluding to the *Gradus ad Parnassum* of the Italianised German writer, *Si placeo fauum est.*

To effect the fusion of the Italian and German methods of music has been the continual endeavour of two centuries, but as yet that fusion cannot be said to have succeeded to the advantage of art. The work still continues, but it will not accomplish its object until the hostile prejudices of mankind shall have ceased to battle against the happiness of the true and the beautiful. Spontini understood better than others how to link together the latter with but not before he had produced on the principal stages of Italy a series of powerful productions which were undeniably in the style of Piccinni. The germs of his dramatic genius did not come to maturity until after the greatest effervescence of his melodic powers had subsided. This is, however, not to be wondered at, the greatest composers, from Palestrina to Mazzolo, from Haydn to Beethoven, from Rossini to Verdi, have all matured in their earlier works the composers most in vogue in their time—to such an extent that there is little or no difference is to be found between the works of Palestrina and those of the Flemish school of the sixteenth century. Thus also the earlier quartetts and symphonies of Haydn's revival the influence of the Milanese Sammartini and his school; little or no difference is to be found between Cimarosa's *Adelina* and Rossini's *Inganno Felice*. The transformation of Spontini's genius was accomplished by degrees on the banks of the Seine, and with no other help than the electric shocks of several gigantic failures, among which we may note that of *La Petite Maison* (Paris, April, 1804). The operetta of *Milton* was the first work which revealed the artistic metamorphosis of Spontini (Paris, November, 1804). Here we may remark, that if Spontini did not actually discover a totally unexplored

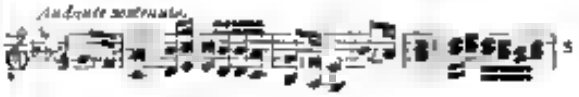
Digitized by Google

region of art he yet strove to continue that reform which, modestly inaugurated in the time of Louis XIV. by the melopœa of Lulli, was successfully continued by the dramatic melody of Gluck. While the school of Piccinni aimed above all things at effect in consequence of the voluptuous flow of melody inspired by the magical Neapolitan skies, that of Gluck, on the other hand, rigorously subordinated the musical idea to the elevated exigencies of the drama, thus endeavouring to secure the triumph of the ideological expression of the poem set to music. From thence arose between the two schools a rivalry which produced good results. In the works of the reformed school the useless *ritornelle* and lengthy superabundance of notes which threw a deplorable shade upon the action of the drama disappeared; study and accuracy were no longer confined to the aria alone but extended to the entire opera.

The stupendous dedication of *Alceste* and that of *Iphigénie en Aulide*, testify amply to the existence of such principles. Gluck was also the first to endeavour to depict in the *sinfonia* (or overture) the principal situations of the drama, but without introducing as is the custom now-a-days long fragments of the opera often ill-adapted for purposes of instrumentation. At that time the repetition *ad nauseam* of the same *motivo* did not, as in our days, constitute the chief characteristic of an opera, but rather the nature of the inspiration, the unity of style, the distinct characters of the personages, the harmony of each individual part with the whole. Piccinni, on the contrary, cultivated the peculiar features of the opera to such a degree that it was to him that we owe the perfecting of the *aria*, the *duetto* and the *finale*. He was the last to employ the *aria da capo*, the first to introduce the cavatina, afterwards so much used by Rossini on the stage, and of which the ultimate expression is to be found in the finale "Sopressa gl' istanti" in Verdi's *Nabucco*.

The rich inheritance of the ever progressing art fell, as we have said, into Spontini's hands, and was dispensed by him with generous profusion in that imperial creation the *Vestale*. The *libretto* of the opera was suggested to M. Jouy by Fontenelle's drama of *Fresne* or the *Vestale*, and had been offered by him first to Cherubini, then to Méhul, who both (as did in due days Nicolai with regard to Solera's *Nabucco*) declined it, saying that it would be impossible to set it to music. Spontini was at that time an object of envy to all those of his colleagues who were either insignificant or impotent; these ill will was carried to such a pitch, that he would never have succeeded in placing the *Vestale* on the stage if the Empress Josephine had not given orders that the opera of the Majolsti composer should be prepared before any other, in spite of its having been declared unintelligible by the jury of the Grand Opera. Persuit and Rey were intrusted with the revision of the opera, and the composer was advised to re-write certain portions of it. The rehearsals lasted a whole year, and the expenses of the copying alone reached the respectable sum of 10,000 francs (£400)! The first representation took place on the evening of the 15th December, 1807, with the following cast:—*Licinio* Lainé, *Cinna* Lays, *Grande Sacerdote* Dérivis, *Giulia* Bernehm, *Grande Vestale*, Mollart. In the meantime the enemies of Spontini had not ceased attacking him. After having spread the most unfavourable reports concerning the *Vestale*, forgetting the dignity of artists, they resolved to attend the performance with the intention of turning the new work into ridicule, and in order that the plot might succeed, and to make the evening as absurd as possible, they invented the device of putting on stage, at a given moment, strange-looking nightcaps, meaning to signify that the only effect produced by the *Vestale* was that of a narcotic.

As in Gluck's *Iphigenia* the sublime simplicity of Greek art appears to us, so in Spontini's *Vestale* we seem to be transported in imagination into the midst of Roman grandeur and of paganism. Antiquity seems to arise at the command of Spontini's sceptre; the sword of the Cæsars flash before our eyes, sparkling with threatening and terrible light; religious superstition to exercise her powerful spell; the unchained passions to agitate all hearts in their eagerness. The overture, cast in a colossal mould, is like a Roman monument, in the majesty of its proportions, the grandeur of its character. The vehement indomitable passion, the febrile anxiety, the trepidation of the young vestal are all rendered by the most appropriate music, especially in the andante and in the first of the three themes of the allegro. This latter was afterwards imitated by Auber in the celebrated overture to *Masaniello*. At the essay of the overture a simple recitative and a modest sola of Cinna form the introduction—



followed by a beautiful duet between the two friends—

This is first heard in the form of a dialogue and then they burst forth into the *a due*, forerunner of the delicious *cabaletta* of *La Sonnambula*, *Norma* and the storied phrases of Ilussetsno. The same *ritornello* which opens the duet also brings it to an opportune close. No hearers can fail to be impressed by the deep religious feeling which breathes in the Morning Hymn—

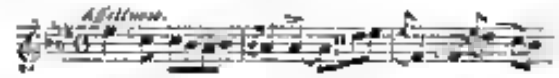
and which seems to have inspired the introduction to *Norma*, as also the sudden passion with which the vestal utters these words—*E l' amore un mostro, un barbaro*"—

may be said to have suggested the declamation of Desdemona in *Otello*, as well as the *cabaletta* of Abigail in *Nabucco*; such is the dramatic force and such the attractive melody of this aria, the development of which seems to recall the form of the *aria da capo* abolished by Piccinni. In Cinna's aria which immediately follows—

it would be impossible to have greater intensity of affection. This piece is interrupted by the march—

with which the first finale begins. It is composed of several periods each one more beautiful than the last, and in it we find a model of the great modern finales, so majestic and so rich in episodes. In this piece is dis-

played the full might of Spontini's solemn, brilliant, and peculiar style.

The second act is the best. Giulia's air is full of bloom and beauty—and the duet which follows it—

is, without question, one continual *crescendo* of passionate and irresistible melody, every phrase especially on the dominant of A flat might be a joint production of Bellini and Verdi. The following allegro has all the good points of the *cabaletta* without sharing its vulgarity. The principal idea of the piece occurs again in the closing bars as in the instance just before the two friends in *Don Carlos*. The horror which seizes the lovers on perceiving that the sacred fire is unextinguished is truthfully and vividly rendered; the anathema of the high priest is terrible. The allegro which follows has never, we venture to affirm, been surpassed in any modern work. The *crescendo* phrase towards the close certainly suggested the similar one in the finale of *Norma*. Spontini could not have erected a grander or more durable monument to his fame.

In the third act the dramatic air of Licinio—

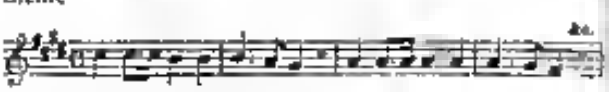
and the second duet of the friends—

are also powerful productions, leading to the funeral march—

a masterpiece of its kind, and finally to the profoundly expressive aria of Giulia. The tempest is a work worthy of Spontini.

The sacred fire having been miraculously re-lighted, and the vestal saved, the solemn religious march which opened the second act is again heard.

The ballet music, which forms part of the opera, is written with all the purity of the ancient school and the tasteful planning of the modern. The first ballet represents the public games given to welcome the return of the victorious combatants; the second celebrates the ceremonies of Venus Erycina. In the ballet music of the first act a curious analogy is to be traced between the theme—



and that of our English National Anthem—

composed by Lulli—and made known in Great Britain—according to Nisard, by Handel. Are we to look upon this as a servile plagiarism, or rather as a homage rendered to the celebrated Florentine?

In consequence of the success of the *Vestale*, the decennial prize of 10,000 francs for the best opera in score was adjudged to Spontini; but such was the clamour raised by the French musicians on learning this decision that Napoleon was obliged to suppress the prize altogether. The *Vestale* reappeared on the stage of the Grand Opera in 1854, and in 1863 it was produced at the Conservatorio of Milan, under the direction of the Maestro Lauro Rossi.

After the *Vestale*, Spontini produced several remarkable works, amongst others, *Fernando Cortez* (1809), of which the subject was suggested by Napoleon himself; *Olimpia* (1819), which was afterwards re-written by the author at the time that he was Royal Capellmeister at Berlin, and performed in 1842 with immense success; *Lalla Rookh*, *Alcidore* (1825), *Agnes of Hohenstaufen* (1829), being the artistic career of Spontini to a close. He returned to his own country in 1850, covered with glory and honours. On the 24th January in the succeeding year he expired.

Accounts of the life and works of Spontini have been written by Berlioz, Dorn, Muller, Lemière, Œttinger, Raoul Rochettes, Clement, Florimo, and Fétis.—F. L. O.

FRANZ LISZT IN LEIPZIG.

(FROM AN OCCASIONAL CORRESPONDENT.)

A SHORT account of a most interesting private concert here may perhaps be acceptable to your readers. On Sunday week last, in small characters in a remote corner of the *Musikalischer Wochenblatt* might have been seen a notice that Franz Liszt was about to visit Leipzig, and on Sunday, the 15th inst., at a private matinée given in his honour by Herr Bluthner (of pianoforte manufacturing celebrity) would bring to a first hearing an elegy for piano, violoncello, harp and harmonium. Hardly daring to hope that the representative at the piano might be no less than the great Abbé himself, we made for the nearest "Zukunfts" music-shop and found that the report was true! The matinée would consist of Liszt's compositions—the maestro would accompany his elegy—and, best of all, would be sure to play a solo at the end of the programme, to satisfy the cravings of his worshippers. Upon our inquiring at Herr Bluthner's office, we were most courteously received by Him with a T'hart and armed with all the possible appliances for investigating the great man's fame and technique at a distance, we set out for the concert room. A glance at the programme sufficed to shew that all our powers of admiring cacophony (in the shape of choruses from *Prometheus*) would be tested to the uttermost before we heard a solo from the great fingers.

The hall was filled with an assembly of about five hundred of the most eminent musicians of Leipzig; all shades of opinion were represented. From the famous theoretical Cantor of the Thomas-school Richter to the youthful and long tressed fanatic of the Conservatorium. Precisely at eleven o'clock a silver head of hair and a well known countenance above a cassock got figure moved majestically down the room, and received with Cæsar like condescension the applause of the surrounding crowd. After having stood long enough to allow all the opera-glasses a sufficient survey of his fine head, Liszt seated himself in the front row, and commenced encouraging with many a nod and smile the anxious chorus and soloists. The programme was a long one, including the overtures from *Prometheus* the 13th Psalm the *Kyrie* from the *Missa Solemnis*, and a chorus of angels from Goethe's *Faust* (Part II.), all of which were most admirably rendered by the Choral-Gesang Verein of about forty voices, under the direction of Dr. F. Stade. The only pieces, however, which we found unanimously interesting were the Psalm and the Chorus of Reapers, which Mr. Bargiel produced

at his concert in London last spring. The remainder appeared to our uninitiated ears a mass of fine-headed, extravagant, pretentious, masculine overdriven, Italian, and ultra-Wagneresque phrases strung together in the most perplexing confusion. The songs which as a whole were more sympathetic were six in number, the most artistic rendering being that of the "König in Thule" and "Der Untergang" by Herr Engen Gura, one of the greatest of German baritones. Of a fantasia and fugue (on the name of Bach) for two pianofortes, originally written, we believe, for the organ of-the-future, we forbear to speak. We invoked the shade of the immortal Sebastian, when his name was hailed by the inevitable breaking of two strings each by the young and thrashing performers.

But at last a sunshine broke through the fog to which our intellect was reduced by a striking contradistinction to his two would-be imitators) Franz Liszt took his seat as a rock at the piano. In the elegy he was assisted by Herr Grützmacher of Dresden at violoncello, and with true artistic feeling, which many modern pianists would do well to imitate, set himself to give all prominence to his coadjutors. As the elegy ceased, a general cheering throughout the room showed that the Abbé was not to be let off so lightly, and compelled him to take his seat again at the piano, this time alone, and begin an extempore fantasia. After a few bars of prelude he took the theme from Wagner's "Kaiser-marsch"—

and by degrees worked himself up into a storm of ram like rum, hail like shakes, lightning-arpeggios, and thunder chords, until at last the ban fell over the forehead, and as he tossed it back the figure at the piano recalled the well known inspired look of the pictures of our youth! But to leave high flown language and return to commonplace, it was worthy of remark, that all Liszt's effects were produced without resorting to a single "thump" or causing us the least feeling of overstrained strength.

At last in sun great regret the last run and chord comes, the master rises from the piano as cool as he sat down, proceeds in the same regal fashion from the room to his carriage, graciously acknowledges the raised hats of the crowd as he drives away, while we return to pen these few lines, and wonder if the next fifty years will produce such another marvel as the Abbé Franz Liszt.

S.

Leipzig, September 12th, 1875.

THE END OF A MUSICIAN IN PARIS

BY RICHARD WAGNER.

(*Concluded from p. 125.*)

I FOUND the unhappy enthusiast leaning upon a wretched pallet enjoying the wondrous scene before him. His face and form were infinitely more worn and wasted than on that day in the Champs Elysées, but nevertheless his expression and manner were less disquieting than then. The wild uncertain, almost insane gleaming, the unearthly fire of his gaze, were completely gone. His eyes were dull, almost glassy, and the feminine dark spots on his cheeks seemed to have yielded to the general breaking up of his constitution. Trembling but with a resigned expression to his face, he offered me his hand, saying at the same time: "Pardon me, friend, and accept my thanks for your visit." The strangely soft and tuneful tone with which he uttered this affected me almost more deeply than his appearance. I pressed his hand, burst into tears, and could not bring forth a word.

"It is, I fancy," continued my friend after pausing to suppress his emotion, "now a good deal more than a year since we met in that bright Palais Royal. I have not kept my word. To become famous in a single year was impossible, however hard I might try. On the other hand it is not my habit that I should not write punctually at the end of the term, to let you know where to come to see me die. In spite of myself I was not yet to be gone. Oh, do not weep, friend! There was a time when I had to beg you not to laugh."

I tried to speak, but could not. "Let me speak," the dying man broke in. "I find it easy, and I have a great deal to tell. I am certain I shall not be alive to-morrow, so pray hear me out to-day. My story is simple indeed, most simple. There are no striking complications in it, no astounding strokes of fortune, no pretentious details. Do not fear that your patience will be exhausted by the fluency of speech that I now possess, and that might indeed tempt me into the region of mere gossip, for I assure you on the other hand that there have been whole days in which I have not uttered a sound. Listen then! On sober reflection, and taking into consideration the train in which you now find me, I fancy it scarcely needful to inform you that my life has not been a pleasant one. I hardly need detail the changes and chances amid which my enthusiasm perished. Suffice it to say that it was not on the breakers that I made shipwreck. Oh, thrice happy he whose bark is shattered on the storm! No, it was amid marsh and quicksand that I sank from view. Such is the treacherous soil, dearest friend, which surrounds all the proud and brilliant temples towards whose portals poor fools like me turn with the devotion of those who seek eternal bliss. Happy he with empty head and empty heart! One lucky bound places him in safety beyond the slough. Happy too he who has wealth. One touch from his golden spurs and his well trained steed bears him swiftly over. But woe to the enthusiast who, taking the slough for a blooming meadow, flounders helpless in its depths, a prey to the frogs and toads! Look, friend, the pitiful vermin have eaten me up; they have not left me a drop of blood. Shall I tell you how it all happened? Why should I? You see I am beaten! It is enough if I say at once that I did not fall before the foe but that I—oh, it is horrible to have to say it—perished of famine in the antercoms. These antercoms are something fearful, and you must know that there are many many such in Paris—some with velvet and some with wooden seats—some with fires and some without, some paved and some unpaved!

"In these antercoms" my friend continued, "I dreamt away one good year of my life. All kinds of wild, fabulous visions came to me, of men and of beasts, of gold and of filth. I dreamt of gods and contrabassists of brilliant snuff boxes and prima donnas, of satin robes and love-sick lords of chorus-singers and five franc pieces. From time to time it seemed as if the plaintive ghostlike strain of the hautboy soared above all its tones mastered my nerves and cut me to the heart. One day, when my dreaming had been at its wildest, and the hautboy strain had brought me most anguish, I awoke suddenly and found that I had gone mad. I remembered at last that I—as I had so often done before—forgot—well—to make my deepest bow to the servant at the door as I quitted the antercoom—and thereby the-by was the reason that I never ventured there again—for what kind of a reception would the servant have given me? With a tottering step then I left the asylum of my dreams—on the threshold I fell to the earth. I had stumbled over my dog, whose habit it was to do his antercoom work in the street and await his fortunate master who had the privilege of doing the like among men. That

dog, I may tell you was of great use to me, for only to him and his beauty owned day by day for famine was raging in his entrailles. This brought into relief the selfishness of the servant; for already I could see a contemptuous smile quivering on his lips. As I was saying I fell over my dog. I do not know how long I lay, the kicks I may have got from passers-by I did not notice—at length I was aroused by the most affectionate kisses—the warmest I ever had my poor brute could bestow. I rose to my feet, and in a bright moment I recognised what my first duty was—to procure the dog some food. A business like glimmer gave me a few sous for my well-worn waistcoat. My dog had a meal, and what he left I ate. It did him a great deal of good but the flower of my life was withered. The produce of a sacrificed ring of my grandmother's, proved sufficient to restore to my dog all his former beauty; his bloomed like a rose—oh, most fatal bloom! In my brain things were worse and worse. I could no longer make out clearly what was happening. I remember, however, I felt an irrepressible desire to go in search of the devil. In the lull caused by his beauty, my dog unconsciously panted me to the door of the Concert Musard. Did I hope to find the devil there? I really cannot tell even that. I cast my eyes over those that were entering, and whom should I find among them? The abominable Englishman, the same in the kiln—unchanged—just the same as I knew him when as I have told you he did me so much mischief on the occasion of my visit to Beethoven. I was struck with horror—I was indeed prepared to encounter a fiend from the lower world, but not a demon such as this of upper earth. And, oh! what was it mine to suffer when the wretch gave likewise evident signs of recognition! I could not escape him—the crowd thrust us together involuntarily, and quite against the custom of his country people he was forced into my arms, which I had raised to push my way out of the press. There he lay, squeezed against my breast that was torn with a thousand agonies. It was a frightful moment. Soon the wish lessened and he freed himself from me with some slight show of indignation. I sought to escape, but that was as yet impossible. 'Welcome, sir,' cried the Briton; 'it is a pleasure to meet you always in the walks of art. Let us go this time to Musard. In my rage I could get out nothing, but 'To the devil!' 'Yes, he replied, 'they say inside there's a devil of an affair. Last Sunday I completed the selling of a piano, which I intend to offer to Musard. Do you know Musard? Will you introduce me to him?'

"My dread of this evil spirit turned to indescribable terror. Thus impelled I broke free, and rushed towards the boulevard, whither my dog followed me barking wildly. In a second, however, the Englishman was again alongside of me and laying his hand on my shoulder, was asking in an excited tone, 'Sir—is that beautiful dog yours?' 'Yes' 'Oh! it is splendid sir. I will give you fifty guineas for the brute. Do you know it is just the thing for a gentleman to have dogs like that, and I have already possessed a countless number of them. Unluckily the beasts had some of them an ear for music; they could not bear to hear me play the horn in the flute, and so they all ran away. I must suppose, however that as you have the good fortune to be a musician your dog must also be musical, and I can hope thus that he will be able to stand it with me. I offer you, therefore, fifty guineas for him.' 'You wretch!' I cried 'I would not sell the brute for all Britain.' With these words I darted from the spot, preceded by my dog. I turned off into the lanes, through which of an evening I sought my domicile. It was a bright moonlight night. From time to time I glanced timidly about me, to my horror I observed that I was dogged by the tall figure of the Englishman. I doubled my speed, looking about me more panic-struck than ever. At one moment I had a glimpse of my evil demon, and again I lost sight of him. Panting, I reached my place of refuge, fed my dog, and threw myself, fasting, on my hard couch. I slept long and had fearful dreams. When I awoke my beautiful dog was gone. How he had escaped, or how he had been decoyed through a door—which was to say the truth, poorly fastened—I cannot make out even now. I called him by name, I sought about for him; still I fell moaning on the floor.

You remember how I again caught sight of the Englishman one day in the Champs Elysées. You know what efforts I made to recover him. You do not know, however, that the brute recognised me but fled before me and shrank from my call like a wild creature in the wilderness. Nevertheless, I continued to pursue it and its demoniacal master till the latter spurred his horse into a carriage entrance the gate of which closed behind them. To my rage I thundered at the door—a savage barking was the only answer. Out of breath, with my heart dead within me I leant against the door till at length I was roused from my stupefaction by the performance of a frightfully mangled scale on the horn, which issuing from a distant apartment in the mansion, was followed by a hollow, pitiful howling as of a dog. At that I laughed out loud, and walked away.

My friend here stopped, quite overcome. Although at no loss for words, the depth of his suppressed emotion was telling terribly on him. He was no longer able to remain upright in bed, and sank back with a smothered groan. A long pause succeeded. I kept gazing at the poor fellow with my heart full. His cheeks had already that hectic flush peculiar to consumption. He had closed his eyes, and lay as if asleep. He breathed as quietly as an infant.

I awaited with some anxiety the moment when I could address him, in order to learn in what way I might be of service to him. At length he re-opened his eyes; there was a faint and curious brilliancy in them as he fixed his glance on me.

"My ill-starred friend," I began "I have come here with the most pressing desire to render you some assistance. If there is anything you wish done tell me at once."

He smiled as he replied, "So impatient, friend, about my will? Have no fear; I have remembered you in it. But would you not like to hear first how your unlucky brother came by his death? You see—I wanted my story to be known at least to one human being. Now I know of none from whom I could expect any kindness and sympathy unless it be *you*. Do not be afraid that I shall over-exert myself. I am all right. I breathe easily, and can speak without effort. And besides, I have but little to tell. You can imagine that, from the time where I left off, I have not been concerned with external affairs. From that moment the story of my own life begins, for then I knew that I should soon die. That hideous scene at the horn-at the Englishman's house, made me so uncomfortably sick of existence that I determined to make speedy end of myself. I ought, properly not to boast of this decision, for I must confess that it was hardly now in my power to choose. In my breast something had given way that left a long, vibrating ring; when that was gone I felt fresher and happier than ever before and I knew that my last days were at hand. How delightfully this conviction came home to me! How high my

enthusiasm when I became conscious in every part of the agonized approaching dissolution! Wholly regardless of all but what was passing within I mounted on at haphazard and suddenly found myself at the top of Montmartre. I greeted the martyrs' hill, and made up my mind to die upon it. I, too, wandering in the purity of my faith, and could thus call myself a martyr, although my faith was contested by no one—except famine.

"I, homeless one friend whilst here. I asked only that they should give me this bed and send for the manuscripts, &c., which I had left in an out of the way corner of the town, and on which, unluckily, I had not been able to raise money. You see me here, determined to die faithful to God and the purity of music. A hand will close my eyes; what I have will suffice to cover my debts, and a decent grave will not be wanting. Tell me, what could I wish more?

At length I gave utterance to the feelings I had been so long restraining. "What!" I cried, "am I good for nothing else but to render you this last sad service? However slight his ability could you not find something more for your friend to do? I conjure you to tell me frankly for the sake of my own peace of mind, whether it was lack of confidence in my friendship that prevented you from seeking me out sooner, and telling me what had happened?"

"Oh do not be angry with me," he answered, mournfully; "do not be angry when I tell you that I was labouring under the pernicious delusion that you were my enemy. When I found out that you were not, my head got into such a state that I was not answerable even for my volition. I felt that I could no longer associate with sensible people. Pardon me, and be more friendly towards me than I was towards you. Give me your hand, and let this my one crime be forgotten."

I could not resist and taking his hand burst into tears. For all that, I could see that my friend's strength was rapidly giving way. He could no longer raise himself in bed, and the flush that came and went upon his cheeks grew ever less bright and warm.

"A word about business, dearest friend," he began again. "Call it my last will. I want in the first place to have my debts paid. The poor people who took me in have nursed me willingly, and have dunned me but little; they must be paid. There are some other creditors, whose names you will find on yonder paper, of whom the same may be said. To supply the means I give up all my property, the compositions there, and this commonplace book in which I have been in the habit of putting down passing notes and musings. In your business skill I confide; my inexperienced friend to enable you to sell as much as possible of what I leave that the produce may be applied to the satisfaction of my earthly creditors. I want you in the second place, not to strike my dog should you meet with it again. I take for granted that his faithlessness has been already fearfully avenged by the horror of his master. I forgive him. I should wish in the third place, that the story of my sufferings in Paris should be made public with only the suppression of my name, that it may serve as a wholesome admonition to all fools of my stamp. In the fourth place I would have an honourable grave, but one in no way boastfully distinguished from those around. Very few persons will suffice for the last procession; you will find their names and addresses in my commonplace book. The expenses of the funeral you and they can contribute in proportion. Amen.

"And now," the dying man continued after a pause forced upon him by his increasing weakness, "And now, one last word about my faith. I believe in God, Mozart, and Beethoven, and in like manner in their disciples and apostles;—I believe in the Holy Ghost, and in the truth of an art one and indivisible. I believe that this art emanates from God, and lives in the hearts of all those whose eyes are open to the light. I believe that this art can give bliss to all, and thence that each of us can be admitted to the privilege of dying for it. I believe that death will bring me the priest of happiness. I believe that on earth I was a dissonance which death will immediately resolve into the most splendid consonance, harmony. I believe in a day of judgment that will bring a fearful doom upon all those who here belong have traded on the ministry of art, who have violated and dishonoured it from mere baseness of heart and vile lust for the delights of sense. I believe that they will be condemned to listen to their own music through all eternity. I believe on the other hand, that the faithful disciples of this noble art will be transfigured in a land of sunny, perfumed, and soul compelling sound, and will be for ever united to the Divine source of harmony. May this be granted for me? Amen!"

I almost believed that the devout aspiration of my friend had already found its fulfilment; no heavenly sunlight that seemed in his eyes, and so full of transport his breath in silence. His weak and almost imperceptible respiration convinced me, however, that he was still alive. Softly but with perfect distinctness he whispered, "Be of good courage, ye that are faithful; mighty are the joys ye are awaiting." Then he was silent; the light of his eye was spent; a sweet smile hovered about his mouth. I closed his eyelids and prayed to God for a like ending.

Who knows what vanished with this man, leaving not a trace behind? Was he a Mozart—a Beethoven? Who can tell, and who can contradict me when I assert that to him no art at all pertained who would have killed the world with the glory of his creations, if it had not been his to die of hunger in the first stage of his career? I ask who will prove me the contrary?

Not one of those who followed him to the grave ventured to contest it. Besides myself there were only two, a philologist and a painter; a third was prevented from coming by a cold, and others had no time. As we were modestly approaching the Montmartre cemetery, we noticed a very fine dog coming rushing above the coffin. I recognised the animal, and looked round—and became aware of the Englishman haughtily astride on his horse. He seemed unable to account for the anxious eccentricity of his dog which was following the coffin into the churchyard, and dismounting, gave the bridle to his servant and joined us inside.

"Who are you about to bury, sir?" he inquired of me.

"The owner of that dog," I replied.

"The deuce!" he exclaimed. "I am very sorry that the gentleman is dead without receiving the money I owed him for the brute. I meant him to have it, and was looking out for an opportunity of paying it over although the creature too howls when I practise. I will, however, try to make up for that. The fifty guineas I will use for a memorial which can be placed over this worthy gentleman's grave." He turned, and mounted his horse. The dog stayed beside the grave; the Briton galloped away.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *September*, 1875.

At present we are here enjoying a lull in music which is only now and then interrupted by the summer festivals

of some of the smaller singing societies, or by a garden concert organised for some benevolent purpose. Most of these concerts have only a local interest, and we have therefore shrunk from commencing upon them. The regular Saturday evening performances of motetts, psalms, sacred songs, and other church compositions for the mixed choir of the *capella* of the St. Thomas church are the only concerts of truly artistic importance that we enjoy here during the summer. The institution of the "Thomanerchor" is very old. The communality of Leipzig, aided by the donations and endowments of private persons, have made it possible to maintain this choir (unrivalled in Germany) at a high degree of perfection. The great number of well-known masters who have conducted it, as well as the numerous and celebrated singers, directors, and composers who have been trained in it, are a brilliant proof of its excellence. For more than a century and a half the St. Thomas school has been a nursery of the best church music. When Johann Sebastian Bach, from the years 1723 to 1750, held the office of Cantor the St. Thomas' school became the Mecca of all German musicians, through the mighty productions of this immortal master; and up to our time the pure taste for classical sacred music has ever remained the same. Bach's celebrated successors, Doles, Schicht, Hiller, Hauptmann, and Richter, have not only greatly contributed by their selection of the works to be performed, as well as by the thorough manner in which they rehearsed and produced them, to keep up the high standard at which the St. Thomas' school had arrived, but have also done much to raise it. The progress attained during the last six years is due to Prof. Richter. This learned contrapuntist and highly gifted composer of church-music has, since he entered upon his duties, made it a point to produce church music with orchestral accompaniments on each Sunday and motette *à capella* on each Saturday. These performances belong to the purest art-enjoyments which are offered to us here at Leipzig. The repertoire of the "Thomanerchor" chiefly consists of Bach's celebrated motette. One hardly finds in any place a more precise and pure rendering of Bach's "Singet dem Herrn ein neues Lied" and other compositions for double chorus than that produced by our sixty singers. The performance of the motette is not conducted by the Cantor himself but by one of the four chief prefects. At first sight it may appear peculiar and daring that these pupils (from sixteen to eighteen years of age) are entrusted with the direction of great works. But from this fact one can conjecture with what great care the performances are prepared by the Cantor, and how high is the musical cultivation of the chorus-pupils who become prefects. All members of the chorus, from the time of their reception when boys, receive instruction not only in chorus but also in solo-singing, as the society admits no other solo-singers, but relies on those of its members who possess the best voices. Moreover, sound instruction in the theory of music, and in the Italian language, is also imparted. The number of candidates for the vacant free scholarships is mostly very great, and from these the Cantor selects three or four boys from nine to twelve years of age. It is self-evident that these are always those boys with the best voices, and those who have been already musically trained. At first they enter the chorus as sopranos or altos and remain either the metatone of the voice as tenors or basses, up to leaving for the University. From amongst the most approved pupils of the upper classes the four prefects are chosen, who have to make the necessary preliminary studies and rehearsals of the motetts and other sacred works, with the whole chorus or with the single parts, until they are sufficiently learnt for the Cantor to hold the final rehearsals. Rehearsals are held every day but Sunday, when the "Thomaner-chor" assists at the services in both the principal churches. We may mention Mendelssohn and Reissiger as the most celebrated musicians who were choral prefects at the St. Thomas' school within this century. It would lead us too far to name all the excellent singers, composers, and directors who owe their musical education to the St. Thomas school. The repertoire of works performed is strictly classical in character. Besides the works of our own celebrated heroes, Bach, Beethoven, Mozart, Haydn, Handel, Cherubini, Mendelssohn, Spohr, &c., we also hear the works of the old Italians in excellent purity. Among the newer composers whose works figure in the programmes there are Hauptmann, Richter, Julius Rietz, Lachner, Reinecke, Reinberger, Brahms, &c. The members of the chorus are obliged to assist at the Good Friday performance in aid of the Pension Fund of the Orchestra, and to all choral performances of the Gewandhaus concerts. We feel it a duty to direct attention to the ability of this extraordinary choral institute, and this seems the more necessary as the daily press hardly ever takes notice of its doings.

In the course of the month Kreutzer's new opera *Die Folkunger* will appear on our stage. We hope to report on its performance in our next.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *September 18th*, 1875.

Having been absent for a few weeks from Vienna, I must take leisure for once in the different newspapers, to be able to give you a review of the opera news by which alone music is now represented. The Opera House was re-opened on the 15th August, with Mozart's *Don Juan*. The visitors were curious respecting a change in the position of the orchestra, which had been lowered by seven inches—an arrangement in accordance with the original plan. Much is said for and against it; this time the hearers and the singers are the judges, but the effect upon the former differs much according to the position of the seat on which the hearer is placed. It is true the same arrangement is to be found in the Beyreuth Theatre, but the conditions it must be borne in mind are very different. Two singers have opened a Gastspiel—Fräulein Minnie Hauck from Hamburg, and Frau Kupfer-Berger from Berlin. The former was heard as Fides (twice) and Azucena. She is said to be gifted with a full voice and intelligent acting, but neither strong enough to justify her appearance as a first singer on a great stage. Nevertheless, she gained great applause. Of greater importance was the appearance of the second named, on upon her success a long engagement was dependent. Frau Kupfer-Berger performed five times—as Elsa, Margarethe, Alice, Susanne, and Senta. This lady is described as having a very noble, sympathetic appearance, a voice full and soft, and as a lively actress. As Alice and Susanne particularly she pleased very much; the result was her engagement from the 1st of October. With the re-appearance of Frau Wilt, it has become possible to continue the performances of Goldmark's *Königin von Saba*, an opera on a grand scale which, since its production in March last, has been somewhat altered in the last two acts. The great orchestral effects of ensemble are especially mentioned. The long deserted post of a first ballerina has been filled by Frl. Linda, from the Hoftheater in Berlin. She is, like Frau Kupfer-Berger, a Viennese.

Another engagement meantime for Gastspiele is that of the fioritura singer, Frl. Etelka Gerster, who has just left the Conservatoire in Vienna and at once has been engaged by the impresario Cerdini for Florence. A new alto, Frl. Hellmer, a young singer, also pleased so much in a rehearsal that she was instantly engaged for five years, from the autumn of next year. Of new operas, *Carmen* by Bizet is in rehearsal. The performances of the Hofoper are said to have been very much visited of late, particularly by travellers; the deficit, that terrible question of late years, has already begun to vanish, under the new administrative regulations. The Opera and its new director, Herr Jauner, may therefore be congratulated. The director is just now on a short journey to Munich, to hear the *Tristan und Isolde*, and to engage the tenor, Herr Vogl, for some Gastspiele. The list of operas performed from August 15th till September 28th has been as follows:—*Don Juan*, *Prafet* (twice), *Hamlet*, *Norma*, *Lohengrin*, *Troubadour*, *Faust*, *Afrikanerin*, *Don Sebastian*, *Robert* (twice), *Lucrezia Borgia*, *Mignon*, *Tell*, *Hochzeit des Figaro*, *Rienzi*, *Oberon*, *Flegende Holländer*, *Favorita*, *Lowegin von Saba* (three times), *Dinorah*, *Juden*, *Stumme von Portici*, *Romeo und Julie*.

Reviews.

Beethoven's Pianoforte Sonatas explained for the lovers of the musical art by Ernst von Elterlein. Translated from the German by Emily Hill. With a Preface by E. Pauer. London: W. Reeves.

In his preface to the translation of this work—which, under the title of *Beethoven's Clavier Sonaten für Freunde der Tonkunst*, was first published by Ernst von Elterlein, first appeared at Leipzig in 1856, and has since gone through several editions—Herr Pauer speaks of it as one which "stands forth as an honourable exception amid the host of helped commentaries on the great master's works—the multitudinous explanations that explain nothing." He further explains that "Herr von Elterlein's design is not so much to describe the beauties of Beethoven's sonatas as to direct the performer's attention to these beauties, and to point out the leading and characteristic features of each separate piece. It was reserved for Beethoven to give expression, in his sonatas, to the highest, loftiest feelings of the human heart. In these unapproachable masterpieces he is not only pathetic, but also sincere, humorous, tender, graceful, simple in short, he expresses in them every varying shade of feeling that can agitate the human heart. To point out all these varying shades, to indicate to the earnest student of Beethoven all these numberless beauties, is the object of Herr von Elterlein's book; and every musical student or amateur can safely trust him as a competent and agreeable guide."

A stronger recommendation than this of Herr Pauer's could hardly be advanced. We could wish, however, that the revision of the translation had been undertaken by Herr Pauer, who probably should not then have likened the *Tempest* storm of Shakespeare's "Storm" the well known musical critic Ed. Hanslick would not have been spoken of throughout the book as Hauslich—Goethe's name would not have been written in three different ways, one of which at least is manifestly incorrect; nor should we have found such a blot as "Tunn" for "Tunic," &c.

Though musical students who are capable of judging for themselves will probably hardly agree with all that is set forth in this little book of Von Elterlein's, it is one which should be read—if not for its own sake, at least for the thought that it must engender.

It commences with a short dissertation on the sonata in general, followed by a brief historical sketch of the sonata from its commencement to its perfection by Beethoven, for the groundwork of which so far as the time of Haydn the writer acknowledges his indebtedness to an article by J. Faust in the *Cecilia*. Some general remarks upon the genius of Beethoven, which is characterised as "a rare, rich fancy closely allied with a dreamy unfathomable depth of soul, irradiated by a lofty intellectual consciousness, and sustained by a strong will and a decisive character," and in which "fancy, feeling, intellect, and character are developed with equal power and significance, and in strict harmony with each other," lead to an examination of the sonatas in detail. Here we find Elterlein's book perhaps gains in value from its being partly the result of his acquaintance with similar works by such writers as Marx, Lenz, Schindler, &c. Though he quotes them frequently, it is in no servile manner, for he often questions the weight of their opinions. As a fair example of his style of criticism, it will not be amiss to reproduce in its entirety what he has to say about one of Beethoven's sonatas, at least so far as concerns its first movement. We select at random that in C major, Op. 53, familiarly known, from its dedication as the "Waldstein," but here stated as having been dedicated to Count Waldenstein (*sic*) as being among those best known and as belonging to the zenith of his career. Anent this sonata Herr von Elterlein writes:—"What a giant Beethoven is in this sonata! The first movement, *allegro con brio*, C major, 4/4 time, begins with a gentle tremolo sign of the happiest spirit in the tone-depths, embodied in a short characteristic motive. An upward impulse towards the light makes itself felt. For a moment the happy beating of the heart finds rest on a close in G. But it immediately begins again in a yet stronger degree, and under the firm keeping of the chief motive, passes through a short introductory movement to the second theme in the bright E major. With this theme, which, in contrast to the previous trembling feelings, is characterised by a firm, self-contained form, a most beautiful tone is touched upon. So alluring is the spell of this motive that the most charming forms gently crowd up together immediately after it around it. The tone-poet's soul is filled with the happiest, sweetest self-forgetfulness, quite given up to this beguiling play, dissolved as it were in this fairy stream. Will it entirely lose itself? No. At the entrance of the A major, a manly self-reliant power is perceived, rising in E major to the loudest and most victorious shout of triumph, but only to sink back again into the first delirious trembling, and then instantly to hush the most pleasing emotions till the end of the first part. With the second part that electric spark of joy in the first theme flashes forth again, and is exclusively employed in the fantasia part, as it, in C major, those bright genii again fly around the soul more strikingly than ever. Here, before the close of the third part, and the return to the first theme, will which arouses the same train of feelings as in the first part. At the entrance of the coda the first theme appears in the greatest intensity, the happy feeling rises in the most magnificent manner, till the agitation checks itself with the chord of the four and seventh. The light self-contented form of the second theme is heard once again in the quiet depths, then another outburst of the thrilling-like first motive, followed by rolling thunder, and—everything has vanished. If we now examine in detail the musical structure of this movement, we shall be astonished at the wealth of the means of expression which are employed at the inexhaustibleness of the master in ever-new harmonic and rhythmical changes. In a word, at the giant structure which he has reared on these two motives. Thus, in the coda especially every possible harmonic and rhythmical gradation is put forth in order to reach the highest concentration of the thought."

Those who take pleasure in reading such flowery diction, and who regard it as instructive, will find plenty more of the same kind to their taste. The concluding chapter, besides advancing some interesting statistical information respecting the prevailing *tempi* and keys in the various movements, contains a discussion of Marx's plan of classifying Beethoven's sonatas in three divisions, founded on his views of the nature of music. According to Marx, music is threefold, consisting of mere tone-play, language of feeling (music of the soul), and ideal representation (music of the mind). He accordingly has classified Beethoven's sonatas under these three heads—viz. Mere Tone-play, Emotional Life, and Ideal Representation. As being suggestive of an examination of the justness of Marx's classification, this part of Herr von Elterlein's work will be found especially interesting.

Forty Children's Songs. By Carl Reinecke. London: Augener and Co.

We have frequently spoken with satisfaction of Herr Reinecke's lesser works, both on the ground of their practical utility and their tendency to refine the taste of juvenile students. The greater number of these songs, the English translation of which has been effected in a singable manner by Elizabeth M. Traquair, though by no means trivial or commonplace, are sufficiently simple, with the aid of an elder accompanying, to come within the insight and appreciation of youthful vocalists. At the same time the extent and artistic make of many of them will be found sufficient to please and interest grown-up children as well as musicians who appreciate musicianlike work.

Grosse Sinfonie componirt von Anton André. Op. 25. Partitur. Offenbach: Joh. André.

Anton André, a son of Johann André the founder of the well-known publishing firm at Offenbach-on-the-Main, was born just

a hundred years ago such did it still live, and has made a name for himself by his four-handed arrangements of Mozart's works and his own compositions for the organ. Anton André will probably be less known to posterity as a composer than as an enthusiastic collector of Mozart's manuscripts, which to his credit be it said, in spite of pressing offers he would not allow to be dispersed, and which are now consigned to the Royal Library at Berlin. From its freshness, tunefulness and generally genial character, the symphony before us bears off the marks of being the work of an ardent admirer of Mozart. Though it has long been favourably known in Germany, it is not one which we should have selected to call special attention to, except for the fact that it has but recently been published in score. In these days of big orchestras and monster performances, it would probably be futile to look for a revival of it as a concert piece. On the other hand, being originally written for a small orchestra, but with parts for oboes, horns and trombones subsequently added by the composer, we cannot but think that it will form a welcome addition to the repertory of amateur orchestral societies.

Air du Dauphin. For J. L. Roeckel. Augener and Co.

THIS very pleasing piece, in the Gavotte style, was reviewed in our Number for July. The popularity which was then half predicted for it seems to have been attained, for its publishers have just issued no less than four new editions. Besides its original form (pianoforte solo), this "Ancienne Danse" now appears as a pianoforte duet, as a quartett (two pianos, eight hands) as a duet for violin and pianoforte, and as an organ solo. In the last mentioned form it has been cleverly "paraphrased" by Mr. T. W. Best, who has thus succeeded in producing a highly effective concert-piece.

At Eventide, a four-part Song, by J. Bradley (Novello and Co.), is laboured in its attempts at word-painting and is not happy in its modulations.

Praise the Lord, O my soul, a Festival Anthem, by Humphrey J. Stark, Mus. Bac. Oxon. (Weekes and Co.), has many points of interest. There is a healthy vigour about the opening fugal theme which is very pleasant to meet with in a composer who is as yet unknown to fame. In the commencement of the final chorus, too, we find the same characteristic; and it is a little disappointing when, after announcing a short fugal subject, the composer proceeds to treat it without regard to the ordinary balance of tonalities. However there is so much effective part writing in this anthem that we by no doubt the author's ability to write in a stricter form had he been so inclined. But we must confess to some surprise at finding that a musical graduate has somewhat loose ideas on the subject of harmony. For example, the note written G flat, page 4, bass, alto part, should certainly be F sharp; again, the F sharp in the second bar of the last chorus would be far more in accordance with the views held by our best theorists if it were written as a G flat; and yet once more, the transition from bar 3 to bar 4 in the organ part on page 15 has a peculiarly harsh effect and is scarcely in agreement with accepted rules for writing on a pedal bass. We make these remarks in no unfriendly spirit. Had this anthem given less promise of better work to come, we should have dismissed it with fewer words.

Célèbre Menuet de Boccherini. Transcription, par Maurice Leo. (Augener and Co.). This pleasing minuet, by the contemporary and friend of Haydn, can be confidently recommended to young pianists. We would, however, suggest to the transcriber to give more consideration (in the next edition) to the grace notes. There is no indication in the present "transcription" of any difference between the *acciaccatura* and the *appogg. abrev.*, although the latter is clearly intended in more than one instance.

A Collection of Kyrieis compiled by W. J. Fremantle (Novello and Co.). The publication seems to prove that large minds are not always well adapted for small undertakings. The list of contributors to the collection contains at least one name which may justly be called great, and more than one which is highly esteemed, and yet the result is (on the whole) not remarkably good. Still, many of these "Kyries" will doubtless prove serviceable to choirs, although few (if any) can be regarded as particularly valuable additions to the store of Church music.

I saw the moon rise clear. H. J. Edwards. Weekes and Co.

AN exceedingly good song. There is a spontaneous freshness of idea, and skilful, although unobtrusive musicianship apparent in every bar, that is quite delightful. We shall gladly welcome more works from so fluent and cultivated a pen.

Can't you put your pruning by? Bright and fair as a star. Henry Smart. Metzler and Co.

ANY composition bearing the honoured signature of so well-known and thorough a musician as Mr. Henry Smart is entitled to respectful consideration, as all his works are distinguished by a cultivated and refined taste, and consummate constructive skill. We have seen other songs by the same author that we prefer; but although of slight *calibre* and evidently intended to meet the requirements of moderately proficient amateurs, they possess many features of interest, and will doubtless obtain considerable popularity.

Si Blanc "Ogni pian." G. B. Pergolesi. Augener and Co.

CURIOUSLY quaint and dainty this is veritably a musical "article of vertu." The occasionally wilful employment of bare consecutive fifths in the accompaniment sounds somewhat strange to modern ears, but they nevertheless produce a charming effect, bringing out in strong relief the severe simplicity of the melody. As an interesting specimen of the style of a bygone age, it is worthy of a place in the portfolio of musical *connoisseurs*.

O Lady leave thy silken thread. C. J. B. Meacham Mus. Bac. C. Jefferys.

WE regret that we cannot award unqualified praise to this song. It is an interesting and laboured effusion, and bears numerous traces of inexperience. A somewhat clumsy and altogether incongruous modulation into A flat, prefaced by a short symphony in which a melodial phrase is doubled in the most objectionable manner—considered with respect to the manner in which it is accompanied, and several questionable resolutions which are neither effective nor artistic—may be rated amongst other serious blemishes that must seriously offend the educated ear.

The Love Watch. R. F. Harvey. Hammond and Co.

A COMMONPLACE melody of most familiar type, which is not improved by a badly-written accompaniment, is scarcely calculated to produce an agreeable impression; yet such is the only manner in which we can fairly describe the composition under notice. We are quite sure that the progression contained in bars 2, 3, and 4 on page 2, would arouse the heaviest sleeper of either sex, provided he or she had any artistic sympathies, and so far the avowed object of the music would be gained, but we seriously doubt if the victim would be inclined to listen favourably to the subsequent utterances of the love-lorn swain, after so rude an awakening.

MUSIC RECEIVED FOR REVIEW.

From A. Collard.—"Collard's Method of Practising the Flute," No. 4.

From Cramer and Co.—*Jarrett, Arthur R.*—Hence, dull Care, Canzonetta.

From Hammond and Co.—*Calkwille, Alfred W.* Schlaraffen Galop. *Gung'l, Josef.* Brautlieder and Minnelieder Walzes. *Lamothe, Georges.* Chant du Soir and Bouquet du Bal, each Les Cloches de Paris, Waltzes. *Lange, Gustav.* Dein Eigen. *Oesten, Th.* Wagner's "Lohengrin." *Rolt, Franz.* Unter Kreuzband Galop. *Schmuck, Joseph.* Mazurka Elegante. *Vallon, C. de.* Light and Shade Waltzes.

From Metzler and Co.—*Berlinger, Oscar.* Six characteristic Pieces. *Pontzard, M.* Retraite aux Flambeaux. *Roth, Ch.* Ballad Gems, arranged for the Pianoforte, Nos. 3 and 8. Vocal Gems, Nos. 57 and 58. *Wrighton, W. T.* "Think not I can forget thee," Ballad.

Summary of Country News.

[Under this heading we publish news obtained from occasional correspondents or local papers. We cannot hold ourselves responsible for the opinions expressed thereon.]

ABERYSTWITH.—On the occasion of the opening of the new Catholic church by Cardinal Manning on Thursday August 19th, the musical portion of the services were under the direction of Mr. J. Batchelder, Organist and Choir-master of St. Anne's, Junction Street, Manchester. Haydn's No. 3 was sung at High Mass, the principal soloists being Miss Cuinnen, Mrs. Cooper, Miss Daniel, Miss Torrens (St. John's Cathedral, Salford); Mr. John Hughes (Hall's Concerts), Mr. Thos. Allen (Church of the Holy Name, Manchester), Mr. W. Roberts, and Mr. John Nuttall. The "Hallelujah Chorus," from Handel's *Messiah*, was sung at the conclusion of the service. In the evening the following were performed:—"Lau-

date," Zingarelli; "Salve Regina," Mercadante; "Litany," Smyth; "O Salutaris," Gounod; "Tantum Ergo," Buchalter; and "Te Deum," Costa.

BRIGHTON.—MR. GLADSTONE'S ORGAN RECITALS.—The second of Mr F. E. Gladstone's series of organ recitals took place in the Brighton Dome on Wednesday afternoon, September 22nd, and, like its predecessor, attracted a fair number of the lovers of organ music. As at previous recitals, the programme was compiled so as to include specimens of all the principal schools. Dr S. S. Wesley's choral song and fugue opened the recital. Henry Smart furnished the next piece, a pleasing andante in D major, which, like its successor, a fugue on a chorale by Bach, was played by Mr. Gladstone for the first time. The fugue is in Bach's best and most complex style, the finale particularly being worked up in a masterly manner. One would always be glad to hear it again. Boccherini's "Ah che Dirapide" was another "first time" piece—a pretty little thing which gave general satisfaction. Of the remaining pieces, A Guilmant's "Marche Funèbre et Chant Séraphique" and E. Batiste's brilliant "Offertoire" which was given by desire were the chief. The march is stamped with all the originality and effective combination of stops for which its composer is famous. The Offertoire brought the recital to a brilliant conclusion. It is a show piece particularly well suited for a finale. The other pieces were an "Allegro with Hymn for Two Humans," by J. Lemmens, Dr Sir Robert Stewart's concert fantasia and two andante movements by Batiste. Mr. Kirkby Gedge supplied the vocal music.

BATH.—M. Julian Adams' Special Concert took place on Thursday, August 12th. The vocalists were Madame Sinico, Miss Amy Russell, and Signor Campobello. Mme. C. Sainton, in Meyerbeer's *Roberto*, in the scena from Verdi's *La Traviata*, and finally and especially in "Home sweet Home," charmed her audience. Enthusiasm was the result, and in response to the last song he sang "The Last Rose of Summer." Signor Campobello's powerful and well cultivated voice gave full effect to the songs selected for him. Miss Amy Russell sang "The Lord is mindful" by Mendelssohn and Gounod's "Berceuse." The band played with usual brilliancy and effect Hérold's overture to *Zampa* and a selection from Balfe's *Satanella*. Rossini's overture to *Semiramide* and Mendelssohn's Wedding March, from *Midsummer Night's Dream*, were in beginning and the end of the second part.

Musical Notes.

THE twentieth season of Winter Saturday Concerts at the Crystal Palace, commencing on the 2nd inst. bids fair from the interest and comprehensiveness of the scheme set forth to eclipse all its predecessors. Among the instrumental works to be given here for the first time we find Bach's suite for flute and orchestra in B minor; two symphonies by Haydn; Mozart's concertante for violin and viola in E flat; selections from Beethoven's octett for wind instruments (Op. 103) and serenade for flute, violin and viola (Op. 25); Schubert's grand duo in C (Op. 140) orchestrated by Joachim, and allegro for strings in C minor; Mendelssohn's capriccio for strings in F minor; Schumann's overture, "Rhein weinlied" (with chorus) and introduction and allegro for pianoforte and orchestra, in D (Op. 134); Weber's Rondo all' Ongarese for bassoon, and overture to *Peter Schmoll*; Raff's symphony in C minor, No. 4, and mazurka, Polonaise, and Russisch, from Op. 174, for orchestra; R. Volkmann's overture in Shakespeare's *Richard III.*; Wagner's overture to *Der Fliegende Holländer* as well as extracts from *Tristan und Isolde* and other works; Liszt's "Tanz in der Dorfschenke (Mephisto Waltz), from "Zwei Episoden aus Lenau's Faust"; Rubinstein's pianoforte concerto, No. 3; the andante and finale from Sir Julius Benedict's 2nd symphony in C; Henry Hugh Pierson's symphonic poem "Macbeth"; a new pianoforte concerto by J. Francis Barnett; a violin concerto by Henry Holmes; and W. G. Cusins's overture to *Love's Labour Lost*. Among the most important of the vocal works to be heard here for the first time are a recitative by Palestrina, Bach's sacred cantata, "God's time is the best," Handel's Chandos *Te Deum*, Mozart's *Requiem*, Mendelssohn's 95th Psalm (MS.), and "To the Sons of Art," Schumann's Spanisches Liederspiel. Brahms's cantata, *Rinaldo* (Op. 50), a scena for soprano and orchestra, by Rubinstein, Professor Macfarren's oratorio, *St John the Baptist*, and a *Magnificat* for solo voices, chorus and orchestra by E. Prout. The services of a long list of the most eminent artists attainable have already been secured, and offers have been made to MM. Brahms and Rubinstein for performing and conducting some of their own works.

THE CARL ROSA OPERA COMPANY commenced a series of operatic performances in English at the Princess's Theatre on the 11th ult., to terminate on the 30th inst. Engagements have been made with Misses Rose Hersee, Julia Gaylord, Annie Carlos, Clara Stuart, Josephine Yorke, Lucy Franklein, Mrs. Aynsley Cook, Miss Osmond Tearle, Messrs. D. H. Bates, Henry Nordblom, Charles Lyall, F. C. Packard, Campobello, F. H. Celli, Ludwig, Aynsley Cook, Santelle, Arthur Howell, and Stanley. The repertoire it is announced, will include Mozart's *Figaro*, Balfe's *Bohemian Girl*, *Rose of Castile* and *Siege of Rochelle*, Gounod's *Faust*, Hérold's *Zampa*, Wallace's *Maritana*, Flotow's *Martha*, Chamblini's *Water-Carrier* for the first time in English; and, for the first time in England, Cagnoni's *Porter of Havre*.

M. GOUNOD appears to have resumed his activity. According to the *Pall Mall Gazette* he is working at an opera, *Henri III.*, the libretto of which is taken from Alexander Dumas' drama of the same name. From the *Musikalisches Wochenblatt* we learn that he is busy with a new opera on the subject of Lady Jane Grey, which is intended to inaugurate the opening of Mr. Mapleson's new Opera House.

WE regret to have to announce the death of Mr. William Marshall, Mus. Doc. Oxon, who formerly held the important position of organist of Christ Church and St. John's College, Oxford and for more than twenty years, until a quite recent date, was organist and choir-master of the parish church of St. Mary Kidderminster.

HANS VON BULOW will open his American concert-tour on the 28th October in Boston. Naturally the concerts of this pianoforte-king in spe, who is yet quite new to America, are looked towards with rare expectation.

ORGAN APPOINTMENTS.—Mr Matthew Arnold, of Parson-Town, has been appointed organist and choir-master of Enniskillen Parish Church, Ireland. Mr. H. C. Lemoine of Holy Trinity Church, Rugby, to St. Mark's Church, Battersea Rise. Mr. A. Hamilton Cull, to Christ Church, Macclesfield.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. AUGENER & Co., *86, Newgate Street.*

The number of the MUSICAL RECORD *has now reached 5,000 per Month. This can be verified at Messrs.* CASSELL, PETTER & GALPIN'S, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

"THE MONTHLY MUSICAL RECORD"

The Scale of Charges for Advertisements is as follows:—

	£ s. d.
PER PAGE	3 3 0
HALF PAGE	1 16 0
QUARTER PAGE	1 10 0
QUARTER COLUMN	0 16 0
ONE EIGHTH COLUMN	0 10 0

Four lines or less, 3s. Ninepence a line (of ten words) afterwards.

TEN PIANOFORTE DUETS

BY

E. W. RITTER

		£ s. d.
No. 1.	Auber, Fra Diavolo	0 5 0
2.	" Masaniello	0 5 0
3.	Bellini, Somnambula	0 5 0
4.	Donizetti, La Favorita	0 5 0
5.	" Lucia di Lammermoor	0 5 0
6.	Hérold, Zampa	0 5 0
7.	Mozart, Zauberflöte	0 5 0
8.	Wagner, Lohengrin	0 4 0
9.	" Tannhäuser	0 4 0
10.	Weber, Oberon	0 5 0

"The most useful series of operatic duets ever published. The *motifs* are in each case most judiciously selected, and admirably treated. For teaching purposes they are simply invaluable. Brilliant and effective passages—easy to play, are to be found in profusion, and the musician-like manner in which they are all written is not the least important of their many excellencies."—*Monthly Musical Record*, July 1st, 1875.

London: AUGENER & Co.,
86, Newgate Street; 11, Regent Street; and Foubert's Place.

Digitized by Google

The Monthly Musical Record.

NOVEMBER 1, 1875

JOACHIM RAFF'S SYMPHONY

(NO. 6, IN D MINOR, OP. 189)

Berlin: EDUARD BOTE AND G. BOCK.

BY J. S. SHEDLOCK, B.A.

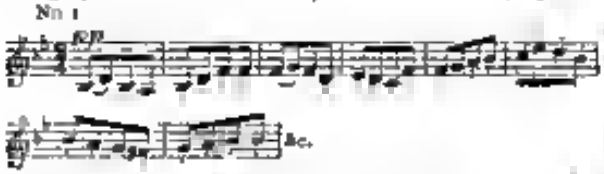
(Concluded.)

WE have come to the third movement, which being entitled "Marcia funebre," answers of course to "Gestorben," but it is certainly rather difficult to know to which of the first four programme-words the second *Adagio* movement applies.

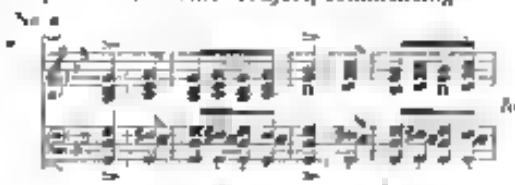
It consists of a scherzo and trio; it is long—somewhat laboured—but contains some curious specimens of thematic treatment.

The movement opens with a sprightly theme, *pp*, for strings (without double basses) in unison and octave:—

No. 1.

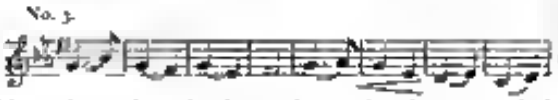


At page 97 (scene), after a modulation to C, the relative minor, we have another subject, commencing:—

No. 2.

It is followed by a florid figure for principal flute, which undergoes thematic treatment, and later on appears in combination with first theme (No. 1).

The trio in E flat commences with a melodious but not very original theme thirty-two bars in length. After a short strain in C minor the theme is repeated but in *diminution*, minims becoming crotchets, &c. We give the first eight bars in this its diminished form:—

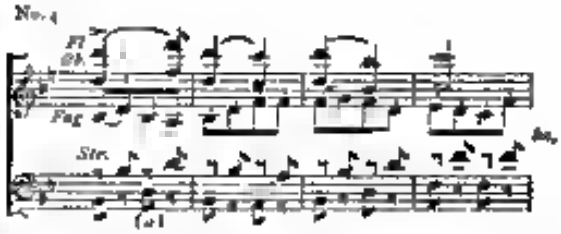
No. 3.



Throughout the trio the orchestration is extremely light and graceful.

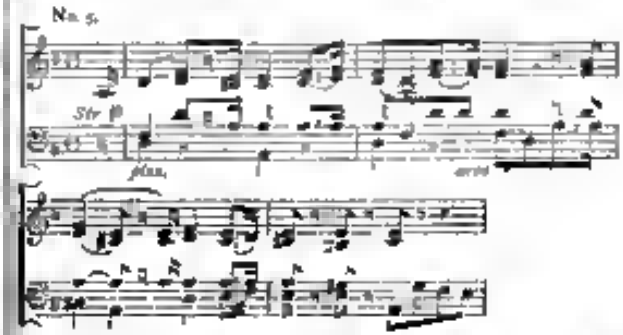
We now return to the first theme of the scherzo, which is given first by wind instruments, in D major, and in augmented rhythm (in 3/1 *a la* in next example), then in C major by flutes, principal clarinet, and oboe in its original quaver form, accompanied by strings in augmented rhythm. The string phrase being of course of double length, each section of four bars in the wind is played twice.

Not satisfied with this, Raff next gives us a triple combination of the theme in its original and augmented forms with the whole of the trio theme in its shortened form:—

No. 4.

This combination is rigorously carried through the sixteen bars.

The second theme (No. 2) is then heard in B flat, and a short but very effective coda concludes the movement.

The third movement (*Larghetto quasi Marcia funebre*), after four bars prelude commences thus:—

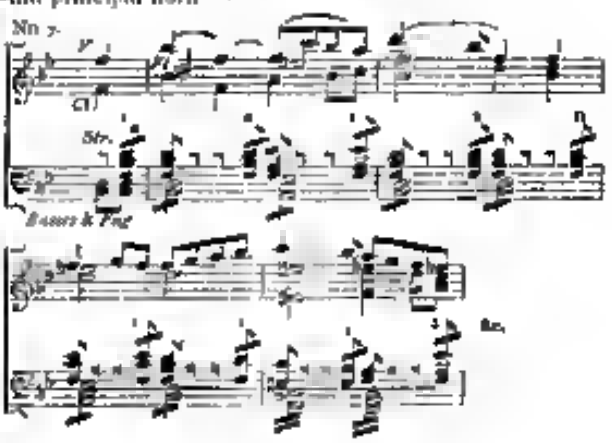
No. 5.

This is followed by a second period of six bars, closing in F the relative major, and a third of eight bars returning to and closing in D minor. The whole of this opening theme is grand and solemn, and its beauty is much enhanced by the simple and plaintive harmonies of the accompaniment.

The theme is now taken up by the oboes and horns, and accompanied by tenors and basses, in a manner reminding one of a passage in Beethoven's Funeral March (Sinfonia Eroica).

The Raff variation begins thus:—

No. 6.

To this succeeds in the key of E flat a quiet melody assigned to the first violins and principal clarinet, and gracefully accompanied by the strings, flutes, bassoons, and principal horn:—

No. 7.

We then come to a new figure in semiquavers taken up first by wind, then by the different strings, and afterwards brought into combination with the opening phrase of the march, thus —

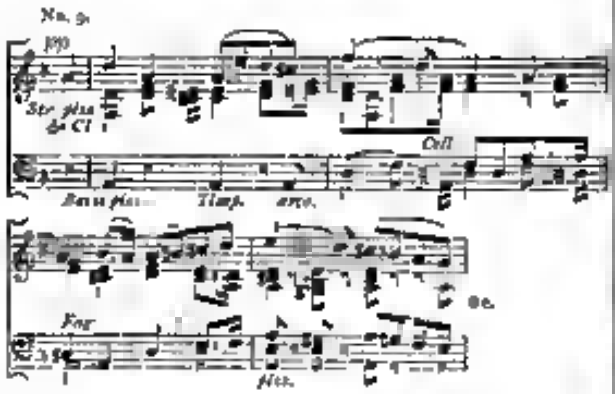
No. 8.

A short but skilful development leads to a magnificent variation of the march, in which the whole strength of the orchestra is employed with fine and varied effect. A busy but massive accompaniment for strings affords a fine contrast to the steady rhythm of the theme.

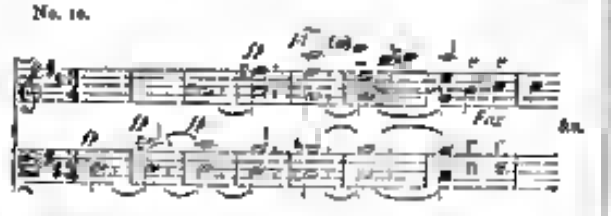
The middle subject is now repeated, this time in D major, and is followed by a bold and vigorous pedal passage, leading to an interesting and really effective combination of the principal and middle themes. Specially worthy of notice is the beautiful and delicate scoring of the whole of this passage.

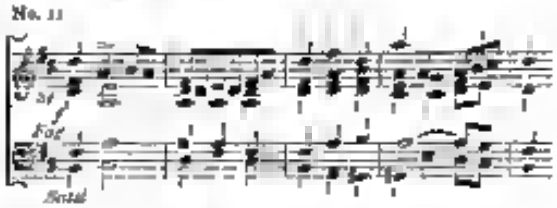
The march is played *pp* and *staccato* by violins, tenors, and violoncellos, supported by clarinets, while the first violins give the middle theme (*p con sordino*). There are heard a few admirable details supplied by principal oboe, bassoons, horns, drum, and double basses.

We quote the opening bars —

No. 9.

The movement closes with a long but beautiful coda.

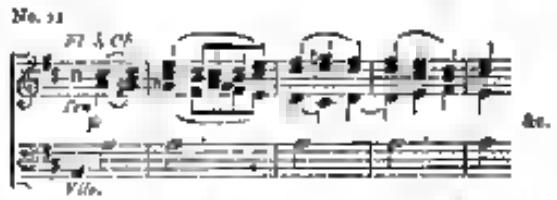
The fourth and last movement is certainly brilliant and (popularly speaking) effective, but the themes are lacking in interest and many of the passages are laboured and wearisome in effect. A solemn and mysterious gloom pervades the introductory passage. Coming as it does between the two ideas of death and immortality, the allusion (see a next example) to the opening movement deserves praise of life and its struggles, is most opportune —

No. 10.

For some time the tonality is indefinite, but at the thirty-third bar the key of D major is announced by a long sustained inversion of the dominant seventh of that key. The opening figure of the coming theme is taken up first by the violoncellos and double-basses, then by tenors and violoncellos, and afterwards by the first violins in a short *stretto* passage leading to the principal theme itself, commencing thus —

No. 11.

We must call the attention of the reader to the consecutive fifths in the last bars. The theme is long and contains some monotonous repetitions. For example the first sixteen bars consist of four sections of four bars, the second being a repetition of the first and the fourth of the third section.

The passage leading to the middle subject if not particularly interesting, must at least be noticed for its clean and decided modulation to the key of the dominant.

We quote a few bars of the second subject —

No. 12.

After eight bars the phrase is repeated, but in A minor. A second strain, beginning —

No. 13.

leads to a long and busy passage concluding the first part of the movement. The middle part opens with the first four bars of the principal theme treated as a canon in the octave.

We now come to a curious metamorphosis of the first subject of the first movement, in combination with a counterpoint ingeniously constructed from material of the principal theme of this last movement (No. 11), and commencing thus —

No. 14.

It is then taken up by the first violins and afterwards by the violoncellos, the counter-theme, inverted to the octave, being assigned to the first violins. During the whole of this passage the flutes, principal oboe, and clarinets playfully skip about in short (*piano* and *staccato*) imitative passages.

We soon return to the principal theme, followed in orthodox fashion by the second in the same key. The whole concluding portion of the first part is given, followed by a final coda of sixteen pages (score).

The principal theme is here presented to us as a four part canon in the octave, which can be briefly indicated thus —

No. 10

This node in addition to the above-mentioned canon, contains several interesting features.

There is a curious passage in which the first bar of principal theme of first movement, in its augmented form, is accompanied by a quaver figure—a metamorphosis of the same bar :—

No. 16.

This leads immediately to a combination of the first subject of the first movement with the finale theme in modified form. The rhythmic swing of the theme is maintained, but not the actual notes. A vigorous *stretto* passage ends having one last reminiscence of the first theme of first movement, also an augmentation of a metamorphosis of the same in the coda of the first allegro, concluding the fourth and last movement.

HELMHOLTZ ON THE SENSATIONS OF TONE.*

HELMHOLTZ's great work on the sensations of tone was first published in the year 1862. A second edition was issued soon after, and a third edition followed in 1870. The subject matter embraces in the widest sense the philosophy of the theory of music, and of musical sensations, and sensations of sound generally, and the publication, since its first appearance in Germany, has so far gained not merely the approval but the admiration of every one capable of following the investigations and appreciating their excellences as to establish its position as the acknowledged standard work on the subject. The theory of the sensation of hearing belongs to natural science and comes in the first place under physiological acoustics. Hitherto the physical part of the theory of sound has been almost exclusively treated the considerations being chiefly limited to the motions produced by solid, liquid, or gaseous bodies, when they occasion the sounds which the ear appreciates. This physical acquisition is essentially only a section of the theory of the motions of elastic bodies.

But in addition to a physical, there is a physiological theory of hearing, the aim of which is to investigate the processes that take place within the ear itself. The section of this science which treats of the conduction of the motions to which sound is due from the entrance of the external ear to the expansions of the nerves in the labyrinth of the inner ear, has received much attention, especially in Germany, from Johannes Mueller and others. Helmholtz himself seems disposed to admit that in this department not many results have as yet been established with certainty. But these attempts were limited to only a portion of the problem, and left the rest untouched. Investigations into the processes of each of our organs of sense have in general three different parts. First, we have to discover how the agent reaches the nerves to be excited, as light for the eye and sound for the ear. This may be called the physical part of the corresponding physiological investigation. Secondly, we have to investigate the various modes in which the nerves themselves are excited, giving rise to their various sensations, and finally the laws according to which these sensations result in mental images of determinate external objects, that is, in perceptions. Hitherto we have, secondly, a specially physiological investigation in connections, and, thirdly, a specially psychological investigation for perceptions. Now while the physical side of the theory of hearing has been already frequently discussed, the results obtained for its physiological and psychological sections are comparatively meagre and imperfect; yet as truly stated by Helmholtz it is precisely the specially physiological part—the theory of the sensations of hearing—to which the theory of music has to look for the foundations of its structure.

Part I. of the work before us treats on the Composition of Vibrations. Upper Partial Tones, and Qualities of Tone.

Musical tones are distinguished by their force or loudness, by their pitch or relative height, and by their quality—viz. that peculiarity which distinguishes the musical tone of a violin from that of a flute, or that of a clarionet or that of the human voice, when all these instruments produce the same note at the same pitch. The force or loudness of a musical tone is known to increase and diminish with the extent or amplitude of the oscillations of the particles of the sounding body. Musical tones are higher in pitch the greater their *vibrational number*, by which term Helmholtz designates the number of vibrations which the particles of the sounding body perform in one second of time. The limits of the pitch of musical instruments are thus stated :—

The lowest tone on orchestral instruments is the A_1 of the double-bass, making 41½ vibrations in a second. Modern pianofortes and organs usually go down to C_1, with 33 vibrations, and the latest grand pianos even down to A_0, with 27½ vibrations. On larger organs, as already mentioned, there is also a deeper octave reaching to C_0 with 16½ vibrations. But the musical character of all these tones below C_1 is imperfect, because we are here near to the limit of the power of the ear to combine vibrations into musical tones. These lower tones cannot therefore be used musically except in connection with their higher octaves, to which they impart a character of greater depth without rendering the conception of the pitch indeterminate.

Upwards, pianofortes generally reach a^4 with 3,520, or even c^5 with 4,224 vibrations. The highest tone in the orchestra is probably the d^4 of the piccolo flute, with 4,752 vibrations.

According to Ohm's law, the human ear perceives elementary pendular vibrations alone as simple tones, and resolves all other periodic motions into a series of such pendular vibrations, hearing the series of simple tones which correspond with those simple vibrations. Thus the sensation excited in the ear by any periodical motion of the air being called a musical tone, and the sensation excited by a simple pendular vibration a *simple tone*, Ohm's law asserts that the sensation of a musical tone is compounded out of the sensations of several simple tones. These simple tones, which consist of what are commonly known as the principal tone and its series of harmonic sounds, Helmholtz calls *partial tones*, the lowest of them being the *principal tone*, and the others taken in ascending order, being thus designated as the *upper partial tones*. The upper partial tones are felt when they are not always consciously perceived

* "On the Sensations of Tone as a Physiological Basis for the Theory of Music," by Hermann L. F. Helmholtz, M.D., Foreign Member of the Royal Societies of London and Edinburgh, formerly Professor of Physiology in the University of Heidelberg, and now Professor of Physics in the University of Berlin. Translated with the author's sanction from the third German edition, with additional notes and an additional appendix, by Alexander J. Ellis, B.A., F.R.S. F.C.P.S. F.S.P. Past President of the Philological Society. Member of the Mathematical Society, formerly Scholar of Trinity College, Cambridge, author of "Early English Pronunciation," and "Algebra Identified with Geometry." London: Longmans, Green, & Co. 1875.

When not separately perceived in consequence of their fusing into the whole mass of musical sound, their existence in our sensation is, nevertheless, established by an alteration in the quality of tone, the impression of their higher pitch being characteristically marked by increased brightness of quality, and apparently greater sharpness of pitch.

An elastic body is in general susceptible of being put into simple vibration in different ways by a gentle force acting periodically, and each kind of vibration is attended by a corresponding sound. These sounds are called *proper tones* of the vibrating body, and the lowest in pitch is called the *prime tone*. It is however only exceptionally as in strings and the narrower kinds of organ pipes, that the proper tones correspond in pitch with the harmonic upper partial tones of a musical tone already mentioned. They are for the most part, inharmonic in relation to the prime tone.

A sympathetic resonance in a vibrating body of musical tone may be readily induced by the employment of a membrane stretched over a circular ring. It is most suitable for this purpose to connect the membrane with one end closed mass of air, for example a glass bottle of suitable dimensions for producing the prime tone, having an open mouth and in place of the bottom a stretched membrane, consisting of wet pig's bladder, allowed to dry after it has been stretched and fastened. A stretched membrane of this kind, when the air is not attached to the bottom of a bottle, will not only be set in vibration by musical tones of the same pitch as the proper tone of the bottle, but also by such musical tones as contain the proper tone among their upper partial tones. Such stretched membranes are most efficient for supplementing or compounding tones and possess the advantage of being independent of the air, but they are not very sensitive for the faintest simple tones. Their sensitiveness is much increased as Helmholtz especially introduced and employed by Helmholtz. These are hollow spheres of glass or metal with two openings, one of which has sharp edges and the other a funnel shape adapted for insertion into the ear. The smaller end is surrounded with melted sealing wax and when cooled enough not to hurt the finger but in a still soft state, the opening is pressed into the entrance of the ear. Then the mass of air within the resonator together with that in the nasal passage and the tympanic membrane or drum skin itself forms an elastic system which is capable of vibrating in a peculiar manner and especially the prime tone of the system which is much deeper than any other of its proper tones can be set into very powerful sympathetic vibration, and the ear perceives this loudness by direct means. The mathematical theory of the motion shows that so long as the amplitude of the vibrations is sufficiently small, the pendulous oscillation of the same period in the external air, and none other, and that only those pendular oscillations whose period of time corresponds with that of the proper tone of the resonator have any noticeable strength; the intensity of the last diminishing immediately on the difference of their pitch from that of the proper tone increases.

Hence we cannot obtain a powerful tone of the resonator except when an analysis of the motion of the external air into pendular vibrations would show that one of them has the same period of time as the proper tone of the resonator. Theoretically this apparatus does not differ from the bottle with an elastic membrane, but its sensitiveness is greatly increased by using the drum skin of the ear for the missing membrane of the bottle, and thus bringing it in direct connection with the auditory nerves themselves. By a properly tuned series of such resonators, Helmholtz has been enabled to carry the analysis of musical sounds and their particular combinations to a remarkable extent. He has shown that differences in musical quality of tone depend solely on the presence and relative strength of partial tones, and in no respect on the differences in phase under which these partial tones enter into composition. Thus the ear does not distinguish every different form of vibration, but only such as when resolved into simple pendular vibrations give different simple tones and these constituent tones determine the quality of tone. We here annex some of the principal results of Helmholtz's analysis of musical tones.

Simple tones, like those of tuning-forks applied to resonance chambers, and wide stopped organ pipes have a very soft pleasant sound free from all roughness, but wanting in power, and dull at low pitches.

Musical tones, which are accompanied by a moderately loud series of the lower upper partial tones, up to about the sixth partial, are more harmonious and musical. Compared with simple tones they are rich and splendid, while they are at the same time perfectly sweet and soft if the highest upper partials are absent. To these belong the musical tones produced by the pianoforte, open organ pipes the softer *piano* tones of the human voice and of the French horn. The last named tones form the transition to musical tones with high upper partials, which the tones of flutes, and of pipes on the flute-stops of organs with a low pressure of wind, approach to simple tones.

If only the uneven partials are present (as in narrow stopped organ pipes, pianoforte strings struck in their middle points, and clarinets) the quality of tone is hollow, and when a large number of such upper partials are present nasal. When the prime tone predominates the quality of tone is rich or full; but when the prime tone is not eminently superior in strength to the upper partials, the quality of tone is poor or empty. Then the quality of tone in the wider open organ-pipes is fuller than that in the narrower, strings struck with pianoforte hammers give tones of a fuller quality than when struck by a stick or pulled by the fingers; the tones of reed pipes with suitable resonance chambers have a fuller quality than those without resonance chambers.

When partial tones higher than the sixth or seventh are very distinct the quality of tone is untuneful and rough in consequence of the dissonances which they form with one another. The degree of harshness may be very different. When their force is inconsiderable the fuller upper partials do not essentially detract from the musical applicability of the compound tones; on the contrary, they are useful in giving character and expression to the music. The most important musical tones of this description are those of bowed instruments and of most reed pipes oboe bassoon-harmonium and the human voice. The tones of bowing tones of brass instruments are extremely penetrating and hence are better adapted to give the impression of great power than similar tones of a softer quality. They are not suitable for artistic music when used alone, but produce grand effect in an orchestra.

Part II. treats on the Interruptions of Harmony, Combinational Tones and Beats. Consonance and Dissonance. Part III. treats on the Relationship of Musical Tones, Scales and Tonality. The whole is furthermore enriched by numerous important and interesting appendices both by the author and the translator. Limitation of space makes it impossible to postpone further notice of these comprehensive and able researches.

[*To be continued.*]

Digitized by Google

ÆSTHETIC SENSUALISM AND ASCETICISM IN MUSIC

"I was glad when something to me said,
Come let us worship beauty! And I bowed,
And went about to find a shrine but found
None that my soul, when young and enough to."
BAILEY'S *Festus*.

MUSICAL art just now seems to be touching upon the dawn of its brightest day. In cultivated society, to all appearance at least it is the most favoured and the most regarded of all the kindred pursuits which help to elevate, entertain, and ennoble our human life. Nor should the many opposing forms and creeds through which the intelligences of mankind is approached and worshipped be considered as detrimental to the true progress of his cause; nor the wild anathemas or disparaging sneers of the leaders on the one side or the other levelled against their particular adverse faith and rules be regarded only as the outward turbulent and unsettled signs, the glare which serves to mark the presence and growth of an underlying life-creating spirit, still unconnected with itself and true to its own unconscious aim. That, votaries as we are of this immortal and as yet to us new-born spirit, we may not be left behind in our course, surrounded only then with bygone and worn-out traditions, and be in vain trying even yet to adapt ourselves to an lifeless and useless system of art-creeds, so must we not shrink from the inevitable result and in some ways attending sacrifice which must proceed from the expression of our certain convictions.

We become awakened to the necessity for an art-course where a shall be given on the only safe ground for the development and portrayal of our new art spirit, a reflex presentation of our emotional consciousness, true to our own spirituality—but free from our former governing restraints and blended with an impassioned and yet refined individuality of its own. The necessity becomes then greater in a certain sense, to discard all art work which does not possess this life-creative character and power of emotionally imparted utterance; or we retain such from other considerations and on other grounds—perhaps solely for its determinate beauty and passive interest.

The end and being of religion is Adoration. poured through our soul this spirit of adoration virtually possesses later on a more following result all those things which are sometimes represented as means through which endeavour should be primarily shown—human charity—good works and so forth. So also the end and being of art before all things else, is the importance of Emotional Pleasure. It is certainly necessary to the creating and presenting of original art works that the mind should intimately take part, and give an impress in that direction not to its detriment as a mind work absolutely; but when the character is brought too much forward the ground and basis becomes shifted, the work is no longer determinate to the particular end for which it was required and called into being to supply. Nor is it merely sufficient that it should please us, if by pleasingness we suppose only a power of interest or amusement (for nearly every person finds interest and pleasure in some things); but that heightened and, moreover sensitive, or, if one will, emotional gratification that can only find a representative outlet through a mind expression it is to be met. The poetical thought then may also make itself more definitely felt when the emotion and prevailing idea duly express themselves in combined word and tone; but how to allow music to accomplish its all penetrating aim, and yet not to follow too submissively after the poetic thought—which latter (it is useless to argue otherwise) in word and song combination must ordinarily be the first material given—forms one of the many vexed questions between the Wagnerian believers and their opponents. After all it must be maintained that music only shows itself on highest ground when it can display the course of our varied feelings without the need or aid of any such accompanying suggestive expression. But on the other hand the same musical art spirit must, in accordance with our higher views as to the determinate aim to be shown throughout the work—inasmuch as it should form an echoing mirror of our inner emotional feeling—be itself the ruling guide of our art perceptions. The art of music is entering then upon its golden period, while it leaves behind aught else but what serves to ennoble it to arrive undeterred in the attainment of its own purpose. This art spirit of music has been hitherto apart from ourselves as it were; it now becomes to us no less than as a completion and a way necessary to a high and fully cultivated human existence. However yet we see and have before us those who regardless of the ever-endeavouring spirit of art, cling fondly to the aims and remembrances of a course of art in itself soulless and almost unmeaning; such forms as these *that never reach out of themselves* which we ourselves have to imbue with a colour and tone before they do ever to any individual tendency. To enter into the form of feeling necessary for the appreciation of the character of such art works that we know to have little or no relation to our several needs for some medium for our emotional communication we have only to judge these from their own peculiar standpoints, and strive if we can, for a time, to let ourselves be subjected to their several sensibly limited powers of impression. We have no need to decry the beauty of such; we are willing to admit that the particular ends for which they were intended are served; but we say, These things are not all-sufficient for us; we know now that in musical art beyond all things else the spirit of highest most intense, and yet purest, beauty only may fitly gain admission and present itself; that, not only so but combined with this refined art beauty we ourselves may put forth a heartening power which shall show out all the trained strain and mutually represent and meet the artistic needs of an impulsive and true life.

Then in music (but just as in the reverse of religious emotion) there must be nothing worshipped and pronounced as of all interest for its own sake alone; we do not care whether the art work we address ourselves to has accepted the aid of a scientific elaboration and been formed with ingenious and painful bestowal of thought—that we notice in its own and another light; but we strive to meet with such presence in these things that shall convey itself directly to us and become accompanying embodiment of our real feeling; and furthermore in a more completed sense impart to our being an essence which shall distribute itself throughout our whole heightened emotional perception, and bring to us there with a sense of the rarest and intensest felt delight. If musical art of all arts, does not bring this high gratification to us, it fails in its deepest matter. It may give we may say the utmost intellectual gratification in different other ways—it may even conduce to the most sincere and purest enjoyment, but without, by its means, our very impulses become quickened, our being altogether made to feel at the same time the pulsation of a keen and almost painful heart stirring and bewildering pleasure and our spiritual sense, *and regarded nor debased through this tone of enjoyment* but raised and ennobled thereby, become more fitted to surround and become impregnated through a pure view with our refining ordinary condition—then, if not, our art work has not achieved its destined and best-fitting end. If in addition to this a man also manage to become useful and *mind*-ennobling, then it will indeed

be precious and all-acceptable to me; but we only look upon this character as being beyond or in addition to—except what may have been needed for the rendering of the idea—its primary purpose: we do not care if without our own life-emotions have through its means been presented again to our sense bodily and spiritually imbued with the characteristic and distinct impress of the art spirit of genius. But how much less than useless were it for one to address himself only to the representation of a course of art works in which it were exceedingly difficult even to gather up interest apart from the immediate influence at work, sufficient to enable me to form an unprejudiced idea as to the bearing and tendency of the art creation. To such we would say that they work on ground false and foreign to their own special nature, and that they view the domain of art from an untrue and reverse point of vision. That such may minister to the intellectual requirements of a cultivated spirit, and that they may seek to raise the perceptions of all art-followers to a more correct and elevated appreciation of the art, is well and good; but this, though a great thing to achieve, they would be mistaken in supposing were all that is required of them from the spirit of the art they may offer up their life to serve.

Art then, is not severed from us, nor do we regard it as to be served by an high priests as a sort of spiritual abstraction. It exists for our human sake; both on its side and our own must there be mutual giving and receiving, and while we become through its means refined in perception and tone of thought, we must on the other side demand that it should have the means and power to bear in its expression away from ourselves some glorifying form of the overpowering and crowded emotions of the breast, which ever urge and in some way, and which only can find their complete satisfaction in meeting and flowing through a kindred exposition of feeling, purified and intensified however, through the bestowal of the art-spirit of the beautiful.

The tendency, then of this art period of ours must be in this direction. We shall have henceforth to distinguish in art works the beautiful which exists solely in itself and dwells in works of art-creation as a thing to be approached in a calm, admiring and gratified spirit from the beauty of those things which come to us as the heightening spirit which shall live with us, and with which every throb of our emotional feeling shall be in accordance. We shall not seek to put the former from our interest for a time artist will lay himself open with a discriminating judgment to all impression of ideas conveyed in his art language, but we shall avoid lingering over such as the chief objects of our mission, and so starve our aesthetic faculties and desires in the pursuit of a rigorous and intellectually fan bound course of art life fitted to no end but what might just as well have been led up to through more ordinary and personal but less unsuitable means. The followers of the art who uphold nothing to this way but what may be satisfactorily examined with an evident estimation of its value as a work of outward interest and who deem its ability to serve the intellectual requirements of those whom they minister to in just the same way in which they would consider an abstruse mathematical problem, we term *æsthetic ascetics*: but those who look for and need in their existence what in their art worlbe is supplied—an impulsive and life-felt pleasure—we may not derogatively nor unentirely style *æsthetic sensualists*, and we shall not be far wrong in setting the latter, judging, at least, by the intent and aims of the art they profess and worship, more worthy to serve and more valuable to the cause of that art than the former can possibly be.

To render every work admitting of the more heightened feeling with a warmth of passion and strengthening energy of conception and delivery, will be the outlook and principal aim of every artist who turns to remain true to the onward spirit of his art. And then, as regards creative work to strive with all the power within me to present a work instinct with force to awaken sensitive emotion, and sympathetic in idea with our spiritual nature. Then an artist may not, even in presenting a work which may still retain its own closed up form, plod subserviently after the mere letter; not to think that, by giving a most correct and classical reading of a text he has done all that lies before him; but to seek after a power of investing all work of whatever character (if he must needs go beyond the proper sphere in which each form of exposition were most suited) with a charm of inner feeling and beauty, and warmth of imagination; and through the outlet which such a power of conception will not fail to make for itself, appeal to the like feelings and emotions of those who become the recipients of each art gift: which latter, without more coloured expression and awakening spirit be given as the mediums remain in their cold, still, impassive mould and give rise to none of those beautiful and varied trains of feelings, the power to arouse which they must have inherent, only needing the empowering touch of a deeply searching sympathetic artist of genius to vivify and show forth. In our new art system, therefore the artist or presentator of an art work must still have an creative spirit—in another way, perhaps, to that which is generally understood, while not sacrificing aught of the true and characteristic beauty of the thing he transmits to others, he must possess the power to surround and give it forth in an original and imaginative manner, so bringing it the nearer to our emotional feelings, and satisfying our deep requirements for what shall be to us a source of sensitive and spiritual delight and ennobling virtue within us.

Some time ago, in these pages, the present writer sought to draw attention to the desire for a more satisfactory and complete appreciation of a composer whose peculiar strain of thought and refined spiritual power is in vain to be looked for in any other than his own immediate time. In cultivating these especial art-works, we become acquainted with a spirit of art high and, in some measure, apart from us, but yet needful to us and demanding our sincerest reverence and service in its own place; for we take heed that we do not become by this too much distracted from other dutiful worship—for the true goddesses of art are many: but we concentrate the genius of the composer to the need of our souls for a more pure and heavenly-breathing art spirit and hold it the more in estimable to us while having none beside like it to fill up its place. We go to it in the mind and are satisfied, for we must confess to its greatness of we own, consciously or unconsciously, to a narrow view of art on the whole: yet we are aware that this itself is not all sufficient to us, our very extreme and most rare perceptions have only been impressed: we know that the strain upon them is too acute to allow us to remain long under such induced feeling. In our art we wish to make it of ourselves to be raised and strengthened by it: but yet to feel that the quickening emotions of our life blood play and have their course with it—that our human interest is shown beyond the art work the life—with the artist the endowing and regenerative spirit of creative genius combined with no all impressionable and reciprocative power.

It is to this more enlarged course of things that our musical life is even now turning. With it we shall obtain more from our art: for we shall seek for ourselves from it, strange as it seems to have to say, more real and abiding

Digitized by Google

pleasure. When the thick and heavy clouds of æsthetic dispute which have covered our art heaven for so long have at last cleared away; when art followers have come to see that in the heat of their antagonism they have been forming and broaching more theories and creeds than any results yet obtained have been able to justify and uphold: then we may show truly that our art has entered upon its new course; and we shall find that with the new ideas there will come too those who will be best fitted to embody this new spirit in their art works, or to deliver such by means of their enlightened artistic capabilities, and who will carry out their work faithful both to themselves and their high mission.

In the composer spoken of above, whose genius becomes every day more fitly acknowledged among us, we recognise, as before remarked, a musical Shelley, as it were. But when shall arise among us the Keats of our own art—to carry the idea further—who shall in our own language pour out from his beauty-filled soul before us so that we become more directly and closely acquainted with the very living essence of beauty?

BEETHOVEN, with his characteristic *Welt-schmerz*, fills up, at present, the greater part of our art life and worship. Here, in his works, ie music, that at least one can perceive was not *made-up*—never needed a theory in order to enable it to answer to us its meaning or intent. His shadow, at all events, whatever changes may occur, can never grow less!

EUSTACE J. BREAKSPEAR.

MUSICAL SHAM JEWELLERY.

"WE shall all be Bats, Dogs, and Monkeys, by-and-by," said an eminent musical man the other day.

His friend looked at him with a queer smile. "And what did you say?"

"Monkeys, I said; and as I am not a follower of Lord Monboddo, I don't like it."

"You must explain, for to me it only appears that you are averse to a jewel being worn after it has been honourably gained."

"Not so, je vous assure," was the quick retort; "but I see that this insatiable craving after titles, that has been growing on us for so long, is producing a lesser sense of real worth through the introduction of what I term *sham jewellery*, which is only fit for monkeydom."

"You are severe, mon ami."

"No, I am not. I admire the young people of the present day for working to pass their exams. with credit—and I would reward them with prizes and medals; but I would have such things regarded as only the earnest of what is to come in the real battle of life, and not advertise every boy who gains a prize as P.S., B.Med., Ch.F., F.C.O., &c., as if he were of the Order of the Golden Fleece or Victoria Cross."

"But what harm can such things do?"

"A great deal," was the energetic reply; "by elevating the unworthy to the rank of the worthy, by placing the small on an equality with the great, you are utterly destroying one of the most important points in connection with art, viz., a sense of respect and admiration for the knowledge and wisdom born only from experience."

"But in this age of progress——"

"Progress! pish! there is a great deal of talk about the spread of education, progress of humanity, and (to talk shop) the increasing love for the higher-class music; the greater portion of which is—moonshine—sham jewellery."

"But you don't mean to say——" began his friend.

"That I don't believe in these phrases. Oh, yes I do—as *phrases*. Of course there is some truth, where truth is said to lie, at the bottom of the well; because in that wondrous duality existing in all nature, an unmixed good or evil is impossible; but I fear me much the good is so overlaid with evil that it is likely to remain at the bottom."

"My dear professor, you are a pessimist."

"No, no. I cheerfully acknowledge the increase of good, but cannot shut my eyes to the accompanying evil—'weeds grow apace.'"

"Of what evils do you speak?"

"Self-importance and ambition—admirable qualities when kept in check; but, like certain plants, baneful and obnoxious when left to run riot."

"Your dignity again, oh, professor?"

"Don't call me that; I don't like sham jewellery."

"Nay, it is only *courtesy*."

"Then let us have *the truth* instead. If you were talking to Macfarren, professor would be the right word, and well he deserves it!"

"But you are a professor."

"So is my barber. My dear boy," continued the old gentleman, "I hate make-believe—*it is the great sin of the present day*, trying to appear what you are not—an unworthy child of noble parents. It is the same principle that instituted the chignon and Alexandra limp—that makes our pretty girls assume the attitude and gait of a hump-backed camel rather than follow their own natural grace and beauty—that makes our performers so often substitute their own (*ad captandum*) ideas for those of the composer, putting in trills, or cadenzas, or altering the tempo for their own self-glorification, regardless of such things being appropriate—that makes parents and schoolmistresses urge on the poor teachers to give 'showy pieces' to the girls—'Something, you know, that they can play out of an evening' (that is the usual phrase). In fine, we recognise the same spirit in the shoddy and wooden nutmegs of Yankee-land; and surely, such customs are 'more honoured in the breach than in the observance.'"

"Stop, most worthy and indignant Maestro! I am overwhelmed."

"Well, isn't it true?" demanded the other, whom we shall call the professor, spite of his disclaimer.

"I won't say it is not, for most philosophers have preached a similar doctrine from the time of Pharaoh-necho to Carlyle; but we have a magician in these days whose influence we trust will——"

"Do wonders," broke in the professor; "you mean *education*, the universal panacea for all as is, warranted to beat Holloway's Ointment and Clarke's Blood Purifier into fits."

"You surely can't dispute that education must be good?"

"No, Harry," was the grave response, "only you must first define what real education is. To effect the good proposed, it is necessary the education fit the individual, not the converse; but I don't wish to forget the *subject* in the *variations*, so we will keep to the sham jewellery. It is a difficult subject to place clearly before any one, for the principle of make-believe is so interwoven with our social life, so many excellent people wear it in one shape or another, that any attempt to decry it raises a swarm of opponents, each arguing from his own particular personal point of view, forgetting that it is not the person, but the principle, that is the objection. If the principle advanced is based on the eternal laws of truth and justice, personalities should be cast aside; but I will give you a specimen of what I object to, as being degrading to the art. A few months ago I went down to —— on the Saturday, to spend Sunday with some friends. During the evening I was asked by a lady if I knew Mr. ——, the organist of their church. She said he must be a man of mark, for he advertised himself with several letters after his name, and, said she, 'he told me that he was one of the examiners at a great musical college, and had himself conferred the degree of Ch.F. on one of the older professors in the town.' She could not tell me the meaning of these letters, but an irreverent youth present suggested they meant *Choral Fool*."

"That's too bad," shouted Harry.

"Well," continued the professor, "I asked if he were Bachelor or Doctor—Oxon. or Cantab." 'Oh, no,' she replied, 'but when he is entitled to wear the honours he does the ordinary college degrees are mere nothings.' I bowed and said no more. In the morning I went to church with my hostess, and just before service commenced my attention was drawn to a figure walking up the aisle. It was that of a youth, about nineteen, dressed in a white surplice, cassock, red collar

trimmed with white, something violet at the back, a silver medal hanging on a white ribbon round his neck, and a gilt or brass chain too. "On my right," whispered my companion; "I say no more of this pitiable exhibition, but ask if you approve of such silly mummery."

"Silly indeed, and pernicious as an example," was Harry's reply; "but how would you propose to alter it?"

"By placing the profession on its proper footing. It ought to be one of the learned professions. I would have a Royal National College of Musicians, whose members should be, like the R.A. of painting and the French Academy of Sciences, gentlemen of known ability and position; new members to be admitted by election, and granted only to *proved great men in the art*. Every one desirous of being regarded as a *professional teacher* should receive his diploma at the hands of these authorities only—after a series of examinations, including in every case a clear general knowledge of the fundamental laws of harmony and composition. In every musical school I would have *languages, mathematics,* and *prose composition* added to their general musical instruction."

"And why particularly these?" asked Harry.

"Because they are the most important educational points, as teaching what we desire to effect. Every language that a man knows not merely increases his actual knowledge, but grafts, as it were, another being on to himself—in the idioms and peculiarities of grammatical construction he loses his mono-thoughtedness, and becomes more extended and cosmopolitan in his views, a very necessary quality in one who aspires to be a true artist. Equally important is the study of mathematics, for music is a most mathematical science, and nothing opens the reasoning powers so much as mathematics; whilst a student of prose composition has his *critical powers developed*, for he is bound to read and compare different authors, and a mental process of that kind will inevitably purify the taste and ripen the judgment. Let every student be obliged to earn a certificate of his having gained some proficiency in these, *without which he could not pass* the Royal National College. By this means the status of the profession would be raised socially and artistically. Thank God, the old reproach, too often a just one, that musicians were generally uneducated men, except in their art, is fast dying out! I say, let us give it a kick out altogether by placing the acknowledged musician in the position of being also the acknowledged gentleman."

"Dear old friend!" said Harry, "I do love to hear you hold forth on any subject, even where I can't agree with you, for you always speak as if you thoroughly meant it."

"Mean it!" shouted the old gentleman; "of course I do. I look on it as a crying shame that any of the disciples of the glorious, the divinest art of music should ever subject themselves to be looked down upon, as if their calling was a disgrace. The poet and the painter can give us burning words that stir the heart's blood—thoughts that may be said to breathe fire—can excite the imagination with colour vivid as the lightning's flash, and place before us nature almost as perfect as the reality. But the true psychological musician wields a mightier power than these; and, like an inspired prophet, he, with the subtle essence of sound, seizes us in a giant's grasp, and sways us to and fro irresistibly at his will. '*Arma virumque cano*,' wrote the old poet, of whom it has been well said that the truth of his own words was the highest praise that could possibly be bestowed on his verse."

After this burst of enthusiasm the professor rose to go.

"Sit down again, dear old boy!" said Harry. "You haven't said a word yet about the monkeys."

"True, I had almost forgotten. The term was originally suggested by an anecdote related by the late Sir F——?"

"You mean the President of the Royal ——?"

"Yes. I saw him one evening after his return from the United States. He was laughing at the two American foibles—titles (handles, or tails, as he expressed it), and the morbid curiosity as to who and what every stranger may be. He said on one occasion he was addressed as Captain, Major, Cunnel, Doctor, and Professor; and on his disclaiming each of these his interrogator continued—

"'Wal, stranger! but I say, *what* are you?'

"'A man,' laughed Sir F——.

"'You air a caution, mister; but I say, *who* are you—what d'ye strike from?'

"'From the right arm, generally.'

"'Sold!' burst from the Yankee. 'Considerable smart tew.'

"Sir F—— smiled good-temperedly, as he said, 'Perhaps you would like to know what I had for dinner yesterday?'

"'No-o,' replied the other; 'I saw that tar myself. But I say now, mister, seeryous, what's yer tail? I s'pose if you haven't a handle, at least you've got the other. Look hyar, sir-ree,' he continued, as he handed a card to Sir F——, 'that's mine.'

"On the card was imprinted—

> HIRAM S. GOSEEK, U.S.,
> F.A.C.Bos.; Vp.Bb.S.Mass; M.E.L.I.N.Y.
> Gd.J.W.O.P.K.C.; A.S.S., &c.

"'You see, mister, it gives a man a standin' to be all this,' and pointing to the letters he went on—'Fellow of Artists' Club, Boston; Vice-President of Bachelors' Ba' Society, Massachusetts; Member of Eastern Literary Institution, New York; Grand Junior Warden of Old Philadelphia Young Club——' he paused to take breath.

"'And the last three?' inquired Sir F——.

"'A. S. S., Associate of Stars and Stripes—a Union Club, founded by Hiram Seth Goseek, sir-ree, dewring the great Rebellion.'

"'I thought,' said Sir F——, 'they might relate to a society of very old standing in the old country.'

"'The old country,' broke in the other, 'I knew you was a Britisher. No, mister, we don't borrow from the old country; we air a young and independent nation, sir-ree, and our vigour——'

"'Asserts itself, it tells,' was the quick response.

"'But now, I say, mister, we've had a long talk; I should like to know who yew air now?'

"Sir F——'s card was produced.

"'Eh! Sir F——? not the President of the Royal——, Great Britain, surelye!'

"Sir F—— bowed assent.

"'Gehosophat! Ken't I belong to a few? I don't care how much the figger stands.'

"Sir F—— was now leaving the boat, when the other, leaning forward, said, 'What's that society of old standin' yew spoke of, Sir F——? ken't I belong to that?'

"'We call them the Simple Simons,' was the parting reply."

"Well," said Harry, "I am bound to confess your principles are right in respect to sham jewellery; still the world will rue after titles."

"Yes, and not altogether wrongly; but let it discriminate between the true and the false—and here, in England, the University degrees should be the only ones recognised."

"Dear friend!" said Harry warmly, "I thank you. You have opened a door for me to-night—when will you let me hear more?"

"Humph!" was the brusque retort; "I don't want you to take all I say for gospel. I am not ashamed of my opinions, but after all, you know, they are but opinions. However, such as they are, my boy, they are at your service; and some other evening perhaps I'll look in for another chat."

"Supper!" cried a cheery voice, and Harry's wife entered the room. "What have you gentlemen been talking about? You have neglected me in the most shameful manner all the evening; and the room smells of tobacco—oh!"—and making a pretty little moue, she took the professor's arm, and led the way to supper.

Digitized by Google

Foreign Correspondence.

MUSIC IN NORTH GERMANY

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, *October*, 1875.

DURING the last few weeks we have had five performances of the new opera *Die Folkunger* by Edmund Kretschmer. As the composer has been almost unknown to the musical world up till now, we may mention that he holds the post of Court Organist at the Catholic Church in Dresden, and that before this he has distinguished himself with his great composition, "Die Geisterschlacht," for men's voices, with orchestral accompaniment, and with a mass with organ accompaniment. *Die Folkunger* is by no means Kretschmer's first dramatical work, as has been stated elsewhere, for we have seen a score of an earlier opera by him at one of the Leipzig publishers, which has remained in manuscript, and so far as we know has never been publicly performed. We have already reported on Kretschmer's music to *Die Folkunger*, and now after hearing the work, we can confirm the opinion we formerly expressed about it. Kretschmer's talent is genuine; he is a thoroughly able and clever musician who has studied profoundly, who knows what he can do and never tries to do more. His music is equally free from laboured originality, as it is from trivialities or vulgarities. It is natural that in a five-act opera not every piece is equally good. But there are a great number of fine and effective parts in it, which make up for pieces of less value. We should have to find fault with some parts if we were to criticise them separately. As a whole, however, the work produces an extremely pleasant effect. The first and last acts offer but little opportunity for the development of dramatic writing, and the musical value of these two acts is for this reason inferior. But this is entirely the fault of the text. Here the dramatist has not allowed the musician the necessary scope for free musical forms. He confines him more to the recitative or the arioso. The short choral movement of monks, as well as the prior's exhortation, keep back the action of the first act, whilst in the last, the quick development of a crowded plot deprives the musician of all chance of bringing his talents into play. The middle part of the opera is, however, rich in lyrical points. Here we find the most important and truly great parts of the opera. We may mention as among the most brilliant points the great ensemble in the second act, "Sprich, bist du Erik's Sohn?" the great sextet in the third act, "O blick in dieses Auges Strahl," the highly effective finale to this, and in the fourth act, the arioso by Maria, "O Liebe die vom Himmel stammt," and the prayer of Magnus, "Du Unerforschlicher da droben."

Kretschmer has created a fine and lasting work, which, though it offers nothing new or extraordinary, yet shows the hand of a clever and talented musician. The author is still young, but proves himself a complete master of all technical appliances, and we have no doubt that at some future period he will further improve and produce greater works. What to the composer of *Die Folkunger* is at present wanting is originality of impression. It would be exacting to demand it from so young a composer, and we are anxious to see whether in future writings his style will develop itself.

The text of the opera, written by Mosenthal, is spoken of with censure and disapprobation by the public in general. All its imperfections are severely criticised and denounced, but not one critic has taken the trouble to show that all these failings are common to all opera-texts. Each art produces by itself the greatest effect; the inferior arts alone, like dancing, require the assistance of another art. Dancing requires music. The medley of different arts often diminishes the effect of one, if not of all, for imagination is incapable of receiving two different impressions at the same time, although they may carry with them the same idea. We will give an example of this. As two of the most complete and ideal art compositions of their own art we name the Sixtine Madonna by Raphael, and the Ave Verum by Mozart. Supposing a fine-feeling and æsthetically cultivated person, viewing the master-work of Raphael suddenly hears Mozart's divine hymn, sung by some invisible chorus. What would be the effect? Although the picture as a work of art is completely before the eye of the spectator, the music in spite of its softness, will make him desirous to listen, and unless he actually closes his ears he will follow it. To enjoy both music and painting simultaneously will be impossible; for truly artistic enjoyment must always be confined to one or the other of the two works of art.

Lyrical poetry, however, goes well with music, whilst other kinds of poetry, didactic and epic, can only with difficulty be united with music. In dramatic poetry too, music is sometimes indispensable, and the dramatist is often obliged to call in the aid of music, when the words alone will not suffice to produce the desired impression. Shakespeare as well as Goethe gave proofs of this. It is however not merely to produce outward effects, like those produced by a march or a dance in a drama, or else a prelude to the whole, in order to prepare for the following, that the dramatist has sometimes to make way for the musician. Goethe in his *Egmont* after the words of the hero who is being led to death, "Schützt eure Güter! Und euer Liebstes zu erretten fallt freudig, wie ich euch ein Beispiel gebe!" makes the remark: "The music concludes the piece with a triumphal symphony." No dithyramb could have produced the effect of the music, and Goethe could never have had a finer end to his *Egmont* than that given to it by Beethoven.

One of the two arts however, will have in all cases to take a subordinate rôle. In drama, the music will be of effect only in exceptional places, and for musical purposes the dramatist can give only a poetic foundation. From this point of view working together on equal terms of dramatic poetry and music appears impossible. Let us look at our best opera books. As soon as we criticise them as dramatic works, we find them full of faults and imperfections, and the only excuse for their being in existence is that they have given to the composer the text for his musical work. Above all, the operatic poet must offer to the musician a number of purely lyrical passages, which will do for songs, arias, prayers, &c., and which only serve to drag the action of the plot. We have in opera almost always the same stereotype characters. Telramund the villain and Ortrud show a most striking likeness to Lysiart and Eglantine, which even extends to the influence which these two ladies exercise over the above-named men of doubtful honour. We also find the unavoidable operatic priest as Sarastro (in *Zauberflöte*), as Dandan (in *Jessonda*), as Cardinal (in *Jüdin*), as Eremiten (in *Freischütz*), in the *Interrupted Sacrifice*, in many other operas, and lastly again as Prior in Mosenthal's *Die Folkunger*. The operatic heroes are in the habit of always having the same faults. In a general way they do not act at all, and seldom do they by action influence the progress of the piece; moreover, they are often enough the sport of other persons, or of some theatrical fate, which is as little like the old classical fates as one of Birch-Pfeiffer's sensational dramas is like a Greek tragedy. Such weak personages, who can be

forced to do almost anything merely for the purpose of singing arie Mme in *Freischütz* Robert in *Robert the Devil* and also Magnus in *Die Folkunger*. We often find that when a composer takes for his text a good drama, the drama is put up in a fearful manner. Opera texts taken from Shakespeare's Goethe's and Schiller's dramas are sufficient proof of this. Mosenthal's text is neither better nor worse than most others and it is nonsense to set up a cry against it.

The performances of *Die Folkunger* on the Leipzig stage are very excellent and unlimited praise is due to the principal performers, Herrn Grün Müller, Ehlert and Lissmann Frl. Mühlhecht, and Frl. von Hartmann. The management shows, orchestra, and the conducting of Herr Gustav Schmidt, ought also to be favourably mentioned. The opera pleases the public, and forms now a pièce of most of the repertoires of the larger stages in Germany.

MUSIC IN VIENNA.

(FROM ONE RECENT CORRESPONDENT.)

VIENNA, *October 10th*, 1875.

By degrees we learn what we have to expect in the forthcoming musical season. The Musikverein and the Philharmonic have published a list of the pieces to be performed in the course of the winter; the Singakademie and the Hellmesberger Quartett party have likewise announced their intentions, and a number of artists have promised to "honour" Vienna with concerts. Regarding the first two named series of concerts, the public is curious to see how they will prosper under the new guidance. At the Vereins-concerts, conducted by Herbeck, the successor of Brahms, are announced two symphonies by Haydn and by the organ virtuoso Bruckner a cantata by Bach (new), Hymn of Praise by Mendelssohn, Ode on St Cecilia's Day by Handel, concerto (Op. 56) and violin concerto by Beethoven, 'Volkslied und Reigen' choir and orchestra (new) by Hiebenda, two choruses (Winzer and Schnitter choir) from *Der entfesselte Prometheus* by Liszt, piano concerto (new) by Saint-Saëns, a famous organist in Paris, an orchestra and a vocal composition by Rubinstein and Hugo both residents in Vienna and three compositions by Mozart, viz., a concerto for flute and harp with orchestra (new), a small chorus with violin and organ solo and orchestra (*vide* Köchel No. 269, and page 509, No. 116) and *Misericordias* in D minor. The two extra concerts are destined to bring two antagonists—the *Creation* by Haydn and *Saint Elisabeth* by Liszt. The said Brunckner, who visited England two years ago, has composed four symphonies, one of which is dedicated to Richard Wagner, who speaks very favourably of the talented composer. Herr Richter has followed Dessoff as conductor of the Philharmonic concerts. There are eight concerts in the season. The only absolutely novelties promised are a symphony by Goldmark and the Fifth Symphony by Heinrich Hofmann. Among the less familiar works are Liszt's "Hunnenschlacht" and "Mazeppa" and a violoncello concerto by Raff; further Beethoven's overtures (Op. 124) and *Coriolan* and the symphonies Nos. 3, 5, and 7; Berlioz's overture *Benvenuto Cellini*, and *Harold* symphony, Mendelssohn's *Meeresstille und glückliche Fahrt* and symphony in A minor; Schubert's symphony in C minor; Schumann's symphony in C major; Wagner's *Faust* overture; Weber's overture, *Beherrscher der Geister*, Volkmann's Serenade, No. 1, and a piano concerto by Mozart.

In the Hofopera all are busy from the lowest servant up to the Director as a recompense the theatre is generally much visited, and often even "sold out;" the formidable "defizit," therefore, is vanishing more and more. The new opera *Carmen*, by the French composer George Bizet, is to be produced next week for the first time in Vienna and in Germany in general. The new ballet *Brahma* was performed for the first time on the 4th of October; it is an Italian product by Hypolite Monplaisir with music by Dall'Argine. The argument, touching slightly the well known poem by Goethe, is of a better kind, sometimes taking even a dramatic turn. Brahma, an Indian deity, has been banished from paradise on account of an error, misdemeanour, or crime (why and by whom is not indicated), until he should find a human being willing to offer himself up and earnest love. After travelling through many countries, one poor exile is happy enough to find at last such a love in Padmane a female slave, who is willing enough to die with him on the pyre which Brahma is condemned to mount. That very moment Brahma recovers his godly power, and both start up to the clouds, while paradise, as it represents itself to the ordinary frivolous mind, is filling the scene. The decorations and the splendid *mise en scène* are worth seeing, and will certainly fill the house for many evenings to come. Fel. Landa and Herr Frappart (Padmane and Brahma) and the minor dancers excelled much in their sphere, and the applause often became very strong. The opera *Königin von Saba* by Goldmark which has reached its thirteenth performance has every time been much visited. Frau Unger now a member of the Imperial Opera, performed the three usual "Antrittsrollen," which this time were those of Margaretha, Elsa and Senta. The last named proved the best suited to her natural resources. *Figaros Hochzeit*, with Frau Wilt and Herrn Herren Beck and Swoboda, was a rich feast for every friend of Mozart's. In a few more years, and this never juvenile opera will have reached its jubilee! *Lohengrin* has been performed for the fiftieth time in the new Opera House and for the hundred and fourteenth time in Vienna! The *Zauberflöte* was well represented. Frau Wilt (Königin) singing the staccatos remarkably well. Frl. Dillner (Pamina), Herren Rokitansky, Walter Meyerhofer (Sarastro, Tamino and Papageno) being excellently cast, as likewise Frl. Taglioni, performing for the first time Papagena. The whole house, indeed, joined in the delight of Papageno when he saw the metamorphosis of the old woman into such a young, nice wife. The attention, the respect and carefulness with which Herren Richter and Grünke each conducted the above named operas of Mozart particularly deserves to be mentioned. As for the famed orchestra (by-the-by) as it is now joined, the change seems indeed to be favourable. The operas performed from September 18th to October 10th have been as follows:—*Die Königin von Saba* (five times) *Martha*, *Die Lustigen Weiber von Windsor*, *Die Meistersinger*, *Zauberflöte*, *Der Maskenball*, *Faust*, *Lohengrin*, *Norma*, *Die Afrikanerin*, *Die Hochzeit des Figaro*, *Oberon*.

Reviews.

Concert für die Violine mit Begleitung des Orchesters oder Pianoforte componirt von FRIEDRICH HEGAR. Op. 5. Partition. Offenbach, Joh. André.

THAT we but too seldom hear a new violin concerto in England has been a complaint of long standing. It is not, however, by any means one which is due to reticence on the part of composers for

the violin, as any one may see who takes the trouble to refer to back numbers of the *Musikalisches Wochenblatt* which furnishes a list each week of recently performed novelties. By reference thereto we find that new concertos for violin and orchestra by Th. Becker J. Becker Max Bruch, Bargiel (adagio) A. Dietrich, Ehlert, F. Hegar Joachim Raff Rubinstein, J.-S. Svendsen Saint-Saëns, R. Wüerst, &c, have been amongst those most in circulation on the Continent during the past year or two. Of these but three or four at most have been heard in England. The blame seemingly does to the executants who come before us, than to concert directors acting upon the presumed wishes of their audiences. How often on complimenting great players we have put the question, "But why play that stale Mendelssohn concerto again?" and the reply invariably has been "I could not help it. They would have it." Of the recent violin concertos of which we have given a list above, none seem to have been more frequently played than those by F. Hegar and A. Dietrich. Of the former of these we have now to speak.

Since Beethoven set the example, it seems to have been a very generally accepted idea among musicians that a concerto, whether for violin or any other instrument, must no longer simply serve as a vehicle of display for the leading executant but by a distribution of the musical interest among the other instruments, must more or less in form and extent fulfil the conditions of a symphony. Though we can hardly perceive an advance or improvement upon Beethoven's violin concerto, the possibility of a difference so far as this may be attained by difference of matter fuller instrumentation, a more extended or more abstracted form will be easily admitted. That in his concerto Herr Hegar was influenced by Beethoven, but not unduly so, is not difficult to trace. An external proof of this we find the succession of the keys of its three movements to be the same. The orchestration in regard to the number of instruments employed is precisely similar except that, in accordance with the fashion of the day, the horns, of which there are but two, are written in F instead of as in Beethoven's trio, in D. Besides the fact that Herr Hegar's concerto starts with a drum solo, we light upon sundry other slight reminiscences of Beethoven's concerto, but upon none of sufficient magnitude to justify a charge of plagiarism. It would be hard indeed at the present day to find an instrumental work which has not in some extent had its prototype. The first movement of Beethoven's concerto, which constitutes more than half the entire work, it will be remembered, is complete in itself while the second (in G) leads through a cadenza on it to the concluding rondo. Herr Hegar has modified the succession by closely connecting all three movements. The first (*allegro ma non troppo*) in D, without coming to a true full close leads into the second an intermezzo (*andante con moto*) in G. To this succeeds without a pause the finale which may not unjustly be described as a sort of copy or second version of the first movement seeing that its leading themes are identical with those of this, but are subjected to different treatment. The plan of closely connecting all the movements of a concerted work is older than is usually supposed, seeing that it may be traced back at least as far as the time of C. P. E. Bach. The introduction of themes in a last movement which had already been heard in previous movements, was a favourite device especially of Schumann's in lieu of them be heard, however only in a cursory manner and, as it were, as reminiscences. Herr Hegar on the contrary, has carried this device to a greater extent than in any previous instance that we can recall. It is certainly one which conduces to the unity of his work as an organic whole but perhaps at the expense of variety. The first and third movements which are rich in thematic development, as we have pointed out, stand in close relationship to each other. The middle movement, which contains two episodes in A minor and C minor aptly contrasting with its generally light and playful character seems to us more for itself and to be independent of the other two. From the genial freshness and taking melodiousness of its leading ideas from the brilliantly effective but not over difficult manner in which the part for the leading instrument is written, from its excellent orchestration, and from the interest of its thematic development we cannot but think that this concerto will prove as acceptable to amateur listeners of refined taste as it will to professional musicians. Our attention was first called to this concerto by its being announced for performance, by Herr Wilhelmj at the Crystal Palace. Having been disappointed of this, we are at the disadvantage of speaking of it without having previously heard it. Repeated readings of the score have greatly confirmed to our desire for a hearing of it, which it is hoped may not be long withheld.

Voluntaries for Harmonium. By SCOTSON CLARK. Second Edition. Augener and Co.

FOR the modest sum of three shillings this small folio volume of thirty-eight pages seems to supply a long-felt want. How often have our ears been tortured by the vain attempt of a village organist or harmonium at to burlesque in a Handel chorus, or some thing as much too difficult for him as it is inappropriate for use as a voluntary in Church! Here will be found some three dozen or more movements, designated as preludes, interludes, communions, voluntaries, &c, varying from four bars to three pages in length which without displaying any marked originality on the part of their composer are so fluent and melodious, so musicianly in their construction, so generally sober chaste and temperate in character and as easy of execution, that we can feel no surprise that the volume should already have met with such appreciation among those for whom it was designed that a whole edition has been disposed of without its coming under our notice. In speaking of it we should not omit to observe that it contains a chant for the *Hegn feat* with Versets for interludes to be played between each verse—a practice which, for no assignable reason that we can suggest, in certain quarters seems to be on the decrease.

Tannhäuser. Opera de RICHARD WAGNER. Arrangé à 4 mains par HANS VON BÜLOW.

Lohengrin. Opera Romantique en 3 Actes de RICHARD WAGNER. Arrangé à 4 mains. Part 6. Fürland.

A STRONGER proof of Wagner's popularity and of the faith reposed in him by publishers, could hardly be adduced than that offered by the numerous arrangements and transcriptions of his works which have been published. A list of them which is far from being a complete one, by Beyer Brunner Von Bülow, H. Cramer Jaell, Lassen, Lauterl, Liszt, Ralf Taussig, &c., fills a small pamphlet. The number of these transcriptions and arrangements of favourite movements for almost every possible combination of instruments is, however, not nearly so astonishing as to find pianoforte arrangements, both for two and for four hands of entire operas without text.

The four-handed arrangements of *Tannhäuser* and *Lohengrin* which we have before us, and which, especially as regards the former which is the work of Dr. von Bülow have been made in a playable and effective manner will prove welcome to duet players who have already become familiarised with the works by hearing them in public. But all others should strenuously avoid making their first acquaintance with Wagner in such arrangements. Von Bülow's arrangement of *Tannhäuser* will have an especial interest for Wagnerians from the fact that it is the only published edition, as we learn from a note prefixed to it, which contains the modifications introduced by Wagner for performance in Paris.

Bacchalia. Galop Brillant. R. W. PEARSE. *Lucrezia Borgia* in C. G. H. GREGORY. Augener and Co.

NEITHER of these compositions calls for much detailed remark. Mr. Pearse has written a piece for his pupils, of conventional type, while the gavotte, chiefly written in three-part counterpoint lacks originality.

Danse des Sabots. Scène Rustique. *Heart's Darling.* Transcription. By E. DORN. Augener and Co.

THE danse is likely to prove a useful little teaching piece. The initial phrase is strongly suggestive of a certain well known trio in Wallace's *Amber Witch* but this is, perhaps, rather a reminiscence than otherwise. It would be well to transfer the bass clef to the upper stave, at the last bar but three on the final page in future editions. The transcription is constructed on the somewhat too familiar Bentley Richards model, but will doubtless find admirers among boarding-school damsels, whose tastes lie in that direction.

Five Fantasias on Airs from Meyerbeer's "Le Prophète." By THEODORE DÖHLER. Augener and Co.

HERR DÖHLER'S pianoforte compositions are all characterised by good and sound musician-like work and are thoroughly well written for the instrument. For those who may be desirous of rendering themselves more intimately acquainted with the leading features of Meyerbeer's great spectacular opera by the aid of the pianoforte, these fantasias will be found useful.

Memories of Home for Piano. *Sunshine on the Sea,* Song. By RAYMOND YORKE. Hime and Son, Liverpool.

THE first of these is an unassuming little andante in A flat, possessing many good points. The song is not so satisfactory. There is a want of coherence about it, mainly caused by the unskilful

accompaniment, which is sometimes so simple as to be trivial, and at others over-elaborated to an extent that is absolutely painful. This incongruity has no counterpart in the verses, and is, in fact, entirely purposeless. The contrast between the two compositions is so remarkable, that it must strike the most ordinary listener. We earnestly counsel Mr. Yorke to adhere to the style he has adopted in the andante, and he will ultimately do well.

Polonaise in F. E. GOLDSCHMID. [Jeffery.]

THIS is evidently the work of an inexperienced composer, who will doubtless do better when he has learnt to keep under control a tendency for what may be called (in lieu of a better term) discursive writing. There is an irritable restlessness, and a want of tonality that is most bewildering, and altogether at variance with the character of a polonaise. The episode, too, on page 2, although melodious enough, is altogether unsuitable for a composition of this kind; and the progression contained in the four bars leading to the re-entry of the first subject, on page 3, is open to serious objection on technical grounds. The [illegible] in the right hand chords at bar 7, page 1, and in its subsequent repetition, we presume is a misprint—C being obviously the note required. As a whole it is exceedingly troublesome to play, not only on account of its somewhat complicated notation, but the unskilful manner in which it is laid out for the instrument creates difficulty, without, however, producing sufficient effect to repay the student for the time devoted to its mastery.

The Veiled Picture. Watchman! what of the Night? Songs. By CHARLES GOUNOD. Cramer and Co.

THE first of these songs is remarkable for the exceedingly clever manner in which an "inverted pedal" is maintained throughout in ceaseless quavers, with the most obstinate pertinacity. This device, which would be a positive hindrance to most composers, seems almost a source of inspiration to M. Gounod, whose mastery of most intricate forms of composition is something marvellous. Here we have a charming melody, full of refined grace and beauty, and an accompaniment so skilfully written, that the reiterated note already alluded to seems to be a necessary accessory rather than an obtrusive excrescence.

The second song under notice, although a mere sketch, is likewise exceedingly beautiful. It consists of a short recitative in C minor, the mournful earnestness of which is enhanced by an accompaniment consisting of a series of harmonic progressions, partly constructed on a descending diatonic scale, that are thoroughly worthy of the author of *Faust*. To this succeeds a snatch of melody in the relative major that perfectly illustrates the changed sentiment of the verbal text. All lovers of real music will hail these little gems with delight.

THERE is much to be commended in the earlier portion of *A Morning Communion and Evening Service in F*, by S. PARKMAN TUCKERMAN (Novello and Co.), on account of its sobriety, and the absence of that straining after effect which is unfortunately the chief characteristic of much modern Church music. Indeed, if the entire work had been of the same stamp as the "Benedictus," its tone of unaffected simplicity would surely have found favour with most choirs. In the later numbers of Mr. Tuckerman's service, however, the music is more pretentious, and thus it is scarcely so well in keeping with its author's expressed design, which is to satisfy the requirements of parish choirs. The chromatic harmonies on page 27, for instance, can hardly be described as "easy of performance."

Annabel Lee, Edgar Allan Poe's celebrated poem, set to music by JOHN [illegible] (Weekes and Co.). Much nice feeling is evinced by the composer of this song. The melody lies within the compass of an average tenor voice, and amateurs should feel grateful for the very copious marks of expression which are given.

Love's Ch[illegible] *song*, the words of which are by Arthur Matthison, the music being composed by ODOARDO BARRI (Cramer and Co.), can scarcely be said to contain much that is new, and yet there is a pleasant flow of melody about it which is agreeable to hear. The music is at least vocal, which is more than can with truth be said of all songs.

Concerts, &c.

CRYSTAL PALACE.

THE twentieth series of Winter Saturday Concerts was commenced on the 2nd ult., when, in spite of bad weather and an increase in the charge for admission to reserved seats—viz., from two guineas to two guineas and a half for the series of twenty-six concerts—necessitated by the greater expenditure which has now to be met, there was a larger audience present than is usually to be found here at this early period of the season. Referring to the comprehensive and attracting scheme put forth for the ensuing season, and which seems to have been drawn up with the view of conciliating all tastes, it may fairly be said that no exception can be taken to it except on the ground of the omission of the name of one great representative composer—we mean Hector Berlioz. That of all composers he should have been passed over in a scheme so wide and so free from all taint of party feeling is, to say the least, unaccountable.

Amateurs as well as musicians who attend these concerts with a view to deriving instruction as well as pleasure therefrom, and who for two or three weeks previously had conned with feelings of satisfaction the programme put forth for this opening concert, must have experienced some disappointment at the changes which unavoidably had to be made in it at the last moment. Bennett's "Parisina" overture had been announced as the opening work, and many who had only had one previous opportunity of hearing it, viz., at the memorial concert given here last winter, must have longed to hear it again. It was consoling, however, to learn the reason of its postponement. On application being made to Bennett's executors for the use of the score and parts, it was found that they had been sent to Leipzig to be engraved. We may therefore count upon the pleasure both of hearing this beautiful work and of seeing it in print at no distant date. Its place was taken by the same composer's more familiar, but always welcome, overture, "The Naiads." It and, we may add, all that followed, was played in a manner which seemed fully to justify the belief that Mr. Manns' forces have lost none of their wonted excellence during the recess. The other disappointment to which we have alluded was the omission from the programme of the promised concerto for violin and orchestra, by F. Hegar—a work which has been much played of late in Germany, and one which we have long hoped to hear. The substitution by Herr Wilhelmj of a movement from a concerto by Paganini, which he had already played at one of the late Summer Concerts here, admirably as it served to display his wondrous powers as a fiddler, could not be regarded as an equivalent for the new work. As an afterpiece, Herr Wilhelmj—whose repertoire, as far as we have had experience of it in England, does not appear to be a very extensive one—gave an adaptation of his own of a nocturne by Chopin, which he had already previously played here on a former occasion. Wondrous as is his rendering of these Chopin adaptations, it must be averred that a time comes when they begin to pall. It must be confessed, however, that this did not appear to be the feeling of the audience generally. They applauded vociferously. The symphony was No. 1, in C, by Beethoven, each of whose nine symphonies is to be given in order during the present series of concerts. Wagner's overture to *Der Fliegende Holländer*, the stormy character of which formed a striking contrast to Bennett's reposeful "Naiads," completed the list of instrumental works. It was heard for the first time at the Crystal Palace. With rare instinct and perception Liszt wrote of it, shortly after the first performance of the opera at Weimar in 1854, as follows:—

"By reason of its contents and form, this overture will not attain such rapid popularity, will not be so readily accepted, nor its meaning be so easily grasped, as has been the case with the overture to *Tannhäuser* and the introduction to *Lohengrin*. Nevertheless, this gloomy picture, with its strongly marked colouring and strangely rounded outline, its dense obscurities and uncertain gleams of light, together with its irritating and forcible expression of feeling, is scarcely less a masterpiece than these. What a deeply affecting drama it represents to one's mind! The bursting and dashing to pieces of everything around—the convulsions of nature and of a despairing heart—stormy waves—strong passions—hoarse growling thunder and imprecations—a flood stirred, a soul stirred up—the blowing of a hurricane and the furious rage of scorn. Thus sails an unfortunate in the midst of the terrors of hopeless pains, like the ship which drives rapidly on, the plaything of the tempest; yet, on the one hand, the well-found frigate braves the rage of the elements, and, on the other, the energy of manly courage has power to resist the shocks of fate."

This utterance of Liszt's, so prophetic in its tone, seems to account for, if not to excuse, Mr. Manns' delay, from a concert-giver's point of view, in bringing this remarkable work to a hearing, and, at the same time, furnishes us with a brief explanation of the purport of its contents. A thorough understanding of it, however, can only be gained from reference to the opera to which it forms the prelude. When the opera has been familiarised in England, as no doubt in time it will be, then we think whatever impression it may now have left upon the majority of those who heard it for the first time, the overture to *Der Fliegende Holländer* cannot fail to

Google

meet with as general an appreciation as that which has been so widely accorded to that to *Tannhäuser*. Barring one or two slips on the part of the "winds," its execution, especially by the "strings," was a feat to be remembered. The vocalists were Mlle. Cristino, from the Covent Garden Promenade Concerts, and Mr. E. Lloyd. Each sang an air by Mozart: the lady, "Come Scoglio," from *Così fan tutte*; the gentleman, "When the tears of joy," from *Il Seraglio*. Neither, however, maintained their credit for musical taste by their choice of after-pieces: the one, a flashy tarantella, by Arditi; the other, Gounod's pretty but "sloppy" setting of Byron's "Maid of Athens."

The second concert opened with Mendelssohn's so-called "Trumpet" overture in C, which, together with that to *Camacho's Wedding*, we are inclined to class among the least worthy of his orchestral works. Written while he was still in his boyhood, it is among those works which he withheld from publication during his lifetime. That Mendelssohn was a better critic of himself than those who sanctioned the publication of the more recent instalments of his posthumous works will now be pretty generally admitted. Though it is not without merit, we can easily understand his determination after reflection to abstain from publishing it. The extent to which he afterwards appears to have drawn upon it for material for his "Hebrides" overture alone seems a sufficient reason for such a resolve. Mlle. Anna Mehlig, of whose playing some eight years ago, at concerts of the Philharmonic Society, the Musical Union, and the since defunct Musical Society of London, we have pleasant recollections, and who has since met with great success in America and Germany, came forward, on this the first occasion of her [illegible], among [illegible] with Chopin's concerto in E minor, which, though published as No. 1, was composed subsequently to that in F minor, known as No. 2. Perfect in her execution of this enormously difficult work, though sometimes lacking force, the impression that she made was in the highest degree favourable. Indeed, excepting Mme. Essipoff, we can recall no lady pianist who, as an exponent of Chopin, has given us so great satisfaction. By her exquisitely refined delivery of the beautiful larghetto she gave ample proof of the possession of intelligence and poetic feeling, as well as elsewhere of extreme readiness and technical proficiency. The symphony was one by Haydn, in E flat, which has recently been published in score and in parts by Rieter-Biedermann of Leipzig, and had not been heard here before. Herr Pohl, of Vienna, whose long-promised work on Haydn we are glad to hear is on the eve of publication, has assigned the date of its composition to the year 1766. It is written for a small orchestra, consisting of strings, one flute, two oboes, two horns, and two bassoons. There is nothing specially distinctive about it. One heard it with the feeling that one was listening to an oft-told tale, but that it was one which one was glad to hear again. The only actual novelty of this concert was an overture recently composed by Mr. W. G. Cusins, which was now heard for the first time in public. "Love's Labour Lost" is its title, and of course it was suggested by Shakespeare's comedy of that name. As an illustration of this it seems to have been its composer's aim to reproduce the situations rather than the characters of the play. Whether regarded as "programme" or absolute music, the impression which it made by its generally fresh and tuneful character, as well as by its novel and piquant orchestration, was in the highest degree favourable. Either as a concert piece or as a prelude to a dramatic representation of Shakespeare's play it will be gladly listened to again. Mme. Sinico-Campobello and Mr. Vernon Rigby were the vocalists. The former was heard in Beethoven's grand scena, "Ah! Perfido"—for the due interpretation of which she seemed to lack both power of voice and intelligence—and in a new ballad by Sig. Campana. The latter selected Mozart's aria, "Un aura amorosa," from *Così fan tutte*, and a couple of songs by Schubert and Schumann, which, as familiar as it is beautiful (indeed, on both accounts, so much so that one cannot but regret that our popular vocalists do not more frequently take advantage of the immense number of songs of equal beauty to be drawn upon from the same sources).

The third concert opened with the orchestral introduction to the second part of Mr. A. S. Sullivan's oratorio, *The Light of the World*. On its occurrence in the oratorio the object of this introduction, we were told in the programme book, is to prepare the hearer for the deeply tragical events of the second part of the work, the scene of which is laid at Jerusalem, "in an atmosphere of crowd, strife, wrangling, hatred, and cruel death." Its musical worth hardly seemed to justify its transference from the oratorio to the concert room. On the present occasion it served to introduce Rossini's passionate appeal to the Virgin for help in the Day of Judgment, as it appears in the "Inflammatus," from the *Stabat Mater*, which immediately followed, and was somewhat coarsely rendered by Mme. Sinico-Campobello and the choir. Whether by accident or design, it seemed like a sop offered to anti-Catholics that this was directly succeeded by a cantata by Bach, of whom the elder Mendelssohn was wont to speak as "the musical type of Protestantism." This was the *Actus Tragicus*—"Gottes Zeit ist die allerbeste Zeit"—which many will remember formed part of the Friday evening services at St. Anne's, Soho, during last Lent, and was sung to an English version prepared by the Rev. John Troutbeck. To the composition of this cantata no certain date has been assigned. In a letter to his father, Mendelssohn wrote: "Its date must be placed either very early or very late, for it entirely differs from Bach's usual style of writing in middle age; the first choral movements and the final chorus being of a kind that I should never have attributed to Sebastian Bach, but to some other composer of his day; while no other man in the world could have written a single bar of the middle movement." The original orchestration of the work is confined to two viole da Gamba, violoncello, contrabasso, and two flutes. Additional accompaniments for two clarinets, two bassoons, and organ have been supplied by R. Franz. These, with some further reinforcement of the organ part by Mr. E. Prout, with a view to supporting the chorus, were made use of on the present occasion. Though not nearly so imposing a work as the cantata, "Ich hatte viel Bekümmerniss," which was heard here last March, and would well bear repetition, and though better adapted for performance in church by a small choir than on the extended scale of the Crystal Palace concert room, we should be grateful to Mr. Manns for bringing it forward. The principal vocal parts were well sustained by Miss Gill, Mr. Henry Guy, and Mr. Whitney, all of whom subsequently took part in Mendelssohn's *First Walpurgis Night*. The "Jewel Song" from Gounod's *Faust* (Mme. Sinico-Campobello), and Schumann's "Overture, Scherzo, and Finale" (Op. 52), the second movement of which the audience seemed very desirous of hearing a second time, completed the day's selection.

Musical Notes.

THE musical directors of the Alexandra Palace have put forth a long list of novelties to be performed at their ensuing course of "Saturday Popular Concerts," which at least has the merit of apparently having been drawn up in an independent spirit, and with a view to avoiding collision with the Sydenham scheme. It includes instrumental works by Bach, Berlioz, Boccherini, C. H. Banister, Bizet, J. F. Barnett, Hamilton Clarke, F. H. Cowen, Duvernoy, F. Doppler, David, Fuchs, Gounod, Gade, Gevaert, Guiraud, Hallerstadt, W. H. Holmes, A. H. Jackson, S. Jadassohn, Kaffer[illegible], Liszt, Lachner, Lhoff, O'Leary, Maurer, Macfarren, Massenet, Tito Mattei, Paganini, Raff, Saint-Saëns, Silas, Svendsen, W. Shakespeare, Suppé, Vieling, Wingham, J. Williams, J. Watterson, and Wagner. Of these many have been composed expressly for these concerts, and many will be heard for the first time in this country. With the view to a distinction between high and low art, the programmes are to be divided into two parts, the lighter being delegated to the second, a plan which we have long wished to see carried out in other quarters where the attempt to conciliate all tastes but too often ends in satisfying none.

THE MUSICAL ASSOCIATION, for the investigation and discussion of subjects connected with the art and science of music, entered upon its second session, at the Beethoven Rooms, Harley Street, on the 1st inst. It is announced that during the current session papers will be read by the Rev. Sir F. A. Gore Ouseley, Bart. [President of the Association], by the Vice-president, W. Spottiswoode, Esq., and by Messrs. W. Pole, Mus. Doc., Charles K. Salaman, W. H. Monk, Victor de Pontigny, &c. The proceedings of the first session, 1874-75, together with the rules and list of officers and members, have been recently published by Messrs. Chappell and Co.

WE are glad to hear that a number of gentlemen, interested in music, among whom are the Right Hon. Lord Coleridge, the Right Hon. Lord Monteagle, Messrs. W. H. Gladstone, M.P., C. J. Freake, G. Grove, Otto Goldschmidt, Lionel Benson, E. G. Monk, Mus. Doc., Kellow J. Pye, J. Stainer, Mus. Doc., E. Wingfield, and A. D. Coleridge, *Hon. Sec.*, having formed themselves into a committee for promoting the study of Bach's Mass in B minor, there is a good prospect of this great work being brought to a public hearing, on a complete scale, for the first time in England, shortly before Easter, 1876. The choral rehearsals, which will be held weekly on Friday afternoons, at 5 p.m., at Cromwell House, S.W., by the kind permission of Mr. and Mrs. Freake, are to commence on the 19th inst. The rehearsals, as well as the public performances, will be under the direction of Mr. Otto Goldschmidt.

Digitized by Google

MR. CARL ROSA, encouraged by the success which has attended his late operatic performances in English at the Princess's Theatre, promises a similar series of operas in English at the Theatre Royal, Drury Lane, during the month of March next.

MR F. B. CHATTERTON has announced that he is negotiating for a series of German Operas, to be given during the ensuing spring and summer at the Theatre Royal Drury Lane. Should the presentation of Wagner's operas in their original tongue form the basis of such a scheme it is one highly to be commended and if adequately carried out could hardly fail to meet with success.

A TRIP TO MUSIC LAND, a series of lessons on the elements of music, has been compounded by Miss E. L. Shedlock at the Polytechnic Institution. The scheme is original, instruction being conveyed in the form of a fairy tale. An introductory lecture, with diagrams, was given on the 28th ult.

MLLE. THEKLA FRIEDLANDER who last season made her successful *début* at the New Philharmonic and other concerts, is now with the Jaell-Lee Company on a concert tour in Holland. They will visit England in the course of this month.

ORGAN APPOINTMENTS.

MR. BROWNLOW BAKER (of the London Organ School) has been appointed organist of Trinity Church Gray's Inn Road.

MR. J. G. WRIGLEY, F.C.O., Organist and Choirmaster of Christ Church, Blackpool, to the Parish Church, High Wycombe.

NOTICES TO CORRESPONDENTS.

H. J. S.—It matters not whether you choose to consider the G that a chromatic passing note or otherwise. The true notation is in any case F sharp (see Haydn's "With verdure clad," bar 35). The superficial minor ninth is not always resolved downwards. Beethoven frequently employed the enharmonic change for more convenience in reading (see Sonata, Op. 31 No. 3).

H. H. (Chester).—Madame Arabella Goddard has not yet returned from Australia. In company with Mlle. Tietjens, she is at present fulfilling a concert engagement in Mr. Strakosch in America. Miss Kate Santley the actress, is not the sister of the eminent vocalist of the same name. Professor Macfarren and Mr. Henry Smart are unhappily both blind.

A. M. (West Brighton).—Our columns are not open to the review of manuscript music.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. AUGENER & CO., *86, Newgate Street.*

The number of the MUSICAL RECORD *has now reached 6,000 per Month. This can be verified at Messrs.* CASSELL, PETTER & GALPIN'S, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

"THE MONTHLY MUSICAL RECORD"

The Scale of Charges for Advertisements is as follows:—

PER PAGE	£3 3 0
HALF PAGE	1 16 0
QUARTER PAGE	1 12 0
QUARTER COLUMN	0 16 0
ONE-EIGHTH COLUMN	0 10 0

Four lines or less, 3s. Nonpareil a line (of ten words) afterwards.

THE KEY INDICATOR,

PRICE 6d., POST FREE, 7d.;

A small enamel Card, showing at a glance the Name as well as the Sign of the Key of any piece of Music.

London: AUGENER & CO.

CARL REINECKE'S PIANOFORTE DUETS.

	s.	d.
THREE FANTASIAS. Op. 5. New Edition. Revised by the Author—	5	0
No. 1. Easter-Lay	2	6
2. Thirst Raveling	2	6
3. A Northern Ballad	2	6
Music to Hoffmann's Fairy Tale:— Nussknacker und Mausekönig (Nutcrackers and the Mouse-king). Op. 46. New Edition. Revised by the Author. Complete	12	0
Or Singly:		
Overture	4	0
No. 1. Christmas Eve	2	0
2. Godfather Drosselmeyer's Automaton	1	6
3. Godfather Drosselmeyer's Clock-song	2	0
4. Harlequin's Ballet in the Puppet Kingdom	3	0
5. Barcarole	1	0
6. Wedding March	3	0
7. "Bear the March, trusty squire drummer"	1	0

TWELVE PIANOFORTE DUETS, within the compass of five notes in one position of the hand. Especially composed for the training of the feeling of time and expression. New Ed tion. Revised by the Author. Op. 54. 2 Books. Each 4 0

They supply a want often felt, namely, a set of pieces of pleasing and refined character, which might be beneficially used in preference to the vulgar tunes which are but too often set before children. Of the same kind may be said those there are one or two among these e.g. Tarantelle, which, if played up to time, might be made to answer the same practical ends as a finger exercise, with the additional advantage that practising in this way would be regarded as a pleasure instead of a dry piece of taskwork. These pieces, each of which has its characteristic title, are as attractively pleasing as they are ingeniously constructed and easy to play. One of the advantages arising from the hands of the first player being restricted to one position is manifestly the absence of marked fingering which adds so much to the difficulties to be surmounted by young players. The part for the second player which is not written under the same restrictions, may be played by the teacher or by a more advanced pupil."—*Monthly Musical Record*, August, 1875.

Ten Light Pianoforte Pieces for Two Performers. Op. 108 7 6

Containing:—No. 1. Greeting. 2. Lullaby. 3. To the Guitar. 4. Savoyards. 5. Variations on the Scale of C major. 6. Rustic Dance. 7. A Round upon the Water. 8. Gavotte. 9. Miniature Sonata. 10. Arlequin.

"Ten Light Pianoforte Pieces for Two Performers are rightly named "light" but they contain beauties for beyond those generally found in what is termed light music. If any of these pieces should be sparkish as superior to the rest, we would name the following:—No. 1. Greeting. No. 3. To the Guitar (invasion). No. 5. Variations on the scale of C major (moderato). No. 6. Rustic Dance (tempo di valse). and No. 10. A Minim are Sonata, which, within the limits of but little more than a hundred bars, contains four complete movements of the orthodox sonata type, the whole forming a little masterpiece of fragmentary composition."—*Monthly Musical Record* April 1875.

LONDON: AUGENER & CO., 86, Newgate Street & 81, Regent Street.

F. E. GLADSTONE'S

Original Compositions for the Organ.

		s.	d.
No. 1.	Andantino	2	0
2.	Postlude	2	0
3.	Preludio Religioso	2	0
4.	In modo di Minuetto	2	0
5.	Allegro Moderato	3	0
6.	Allegretto in F	3	0
7.	March	3	0
8.	Two Melodies	3	0
9.	Introduction and Fughetta	3	0

LONDON: AUGENER & CO. 86, NEWGATE STREET; Fenchurch Place and 81 Regent Street.

The Monthly Musical Record.

DECEMBER 1, 1875.

THE OVERTURE TO WAGNER'S OPERA, "DER FLIEGENDE HOLLÄNDER."

[Attention having been excited on the occasion of a portion of the following explanatory account of Wagner's overture to *Der Fliegende Holländer* being made use of in the programme-book of a recent concert at the Crystal Palace, we reproduce it in its entirety.—ED. M.M.R.]

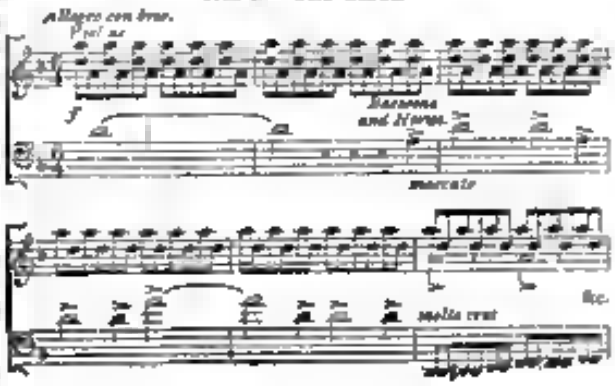
WAGNER'S opera, *Der Fliegende Holländer*, or *The Flying Dutchman* is founded on the familiar old story of a Dutch skipper who, in vain trying to round a cape during a storm, on his crew praying him to put back, swore he would not give up the attempt, even though he should remain at sea till the Day of Judgment. Satan heard, and took him at his word, condemning him to everlasting wanderings, in which he should bring destruction to every ship he should fall in with. But a good angel, however, interposed, and so far gained a mitigation of his sentence that he was permitted to go ashore once every seven years and marry a wife, should the wife he chose prove untrue to him, she would also become the prey of Hell; but should he find a mate *who should remain faithful to him until death* her constancy would blot out his sin, and after a natural death open to him the gates of everlasting salvation.

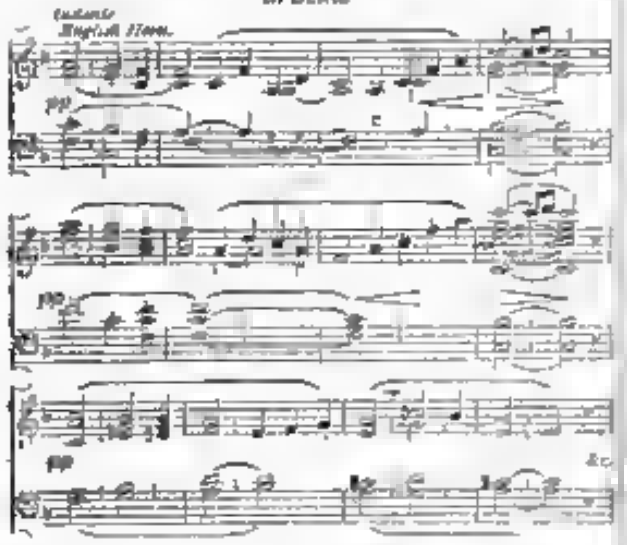
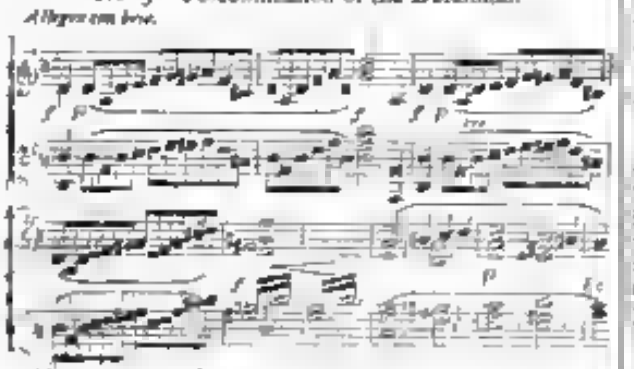
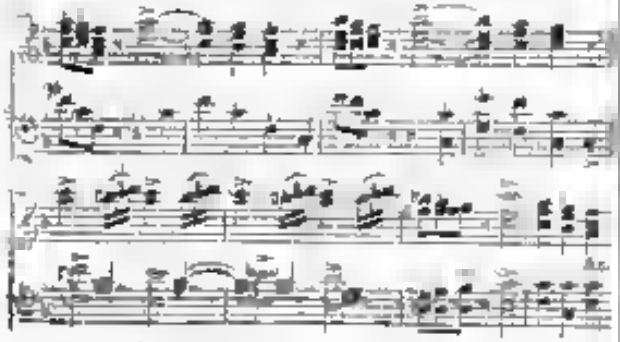
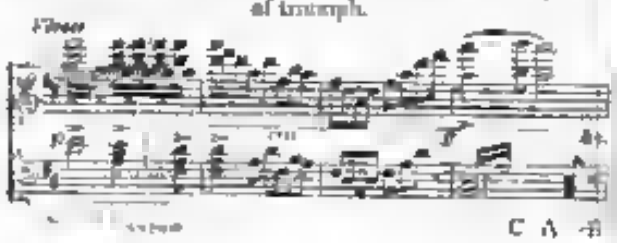
It should be borne in mind that one of the most important of Wagner's methods of procedure is the characterising of the persons and circumstances brought forward in his dramas by fixed musical phrases some version of which is heard each time that the interest is centred in the person characterised or in the situation represented, or when mention is made of either. This is the plan followed in this overture, which may be regarded as a musical narration of the Dutchman's woes and his final redemption; and can, therefore, only be explained by reference to the drama it precedes. It commences with a motive (*see Quotation* 1) denoting the curse which weighs upon the Dutchman. This is a unisonal passage for bassoons and horns, more rhythmical than melodious, confined to the tonic and dominant of the key (D minor) without its third, accompanied by a tremolo of violins in their upper register, which paints the waves in motion, and at once transports our fancy to the open sea. From the sixth bar onwards this tremolo is reinforced by chromatic wave like passages for violas and violoncellos, which have the effect of billows. The long sustained tones of the wind instruments increase in power; the waves become breakers; the gale groans, the storm rages. Accompanied by rhematic scales the first motive appears again, but soon resolves itself into separate signals and runs of distress, which each time sound farther off. This stormy introduction is followed by a heartfelt tender melodic phrase (*see Quotation* 2), in which we hear the voice of an angel of mercy, as, full of pity, she declares to the lost one his hope of salvation. It occurs again at the end of each verse of Senta's ballad in the second act. Lamentations now ring forth from the horns, while the trombones play a descending passage, which occurs again in the first act, when the phantom ship reefs its red sails previous to nonboring upon the shore where its spectral voyage comes to an end. Then "damnatory" motive is heard again, quickly followed by the principal phrase (*see Quotation* 3), which accompanies the Dutchman's monologue in the first act, and which may be looked upon as indicative of his presence. He now seems to speak for the first time, addressing himself to the wind, as the confidant of his woes. The storm rages with redoubled force; in the face of its terrors and troubles, amid the clashing of chains and the creaking of worm-eaten timbers, he stands unmoved, and with a grim smile looks upon its desolation—the counterpart of his own anguish—longing for death to release him from his woes.

After seventy bars of an extremely grand and fantastic *fortissimo*—as bold as a *fresco*—one hears drawing nearer and nearer one of those rhythmical cadences with which sailors are wont to accompany their manœuvres, and which leads to a strongly marked jovial song of the crew of a ship which in innocently rolling in the ill fated track of the Dutchman, without being aware of his proximity (*see Quotation* 4). Hoarsely roaring and barking, the battle of the billows continues, while the "Senta" phrase like an angel of light, persistently returns. The "damnatory" motive is heard again in its utmost intensity. The ship remains unharmed. Old Ocean looks astonished that a child of man should offer opposition to his voracious maw and rending claws. It sails away over the waves, which forbear to harm it. In this way the Dutchman in traversing the main, when his ship is suddenly and violently driven upon the rocks. Silence ensues; anguish and stupefaction is felt by all. Then like barbed arrows, tempestuous passages of seventh burst forth from the violins and with a fresh rhythm, the melody of the ballad (*see Quotation* 5) is heard as a hymn of triumph, accompanying the final apotheosis of the Dutchman, as, in company with his angel of deliverance, he rises from the sea and in glory ascends to heaven.

The leading themes which go to make up this "splendid sea-piece" may be docketed as follows:—

No. 1.—The Curse.



No. 2.—The Message of the Angel of Mercy, personified in Senta

No. 3.—Personification of the Dutchman

No. 4.—Song of the Crew of the Ship the Dutchman falls in with

No. 5.—The "Senta" phrase, now treated as a hymn of triumph.

ON MENDELSSOHN AND SOME OF HIS CONTEMPORARY CRITICS

A STUDY BY FR. HIRCKS.

THE cause of the diversity of opinion with respect to Mendelssohn's merits and rank as a composer must be looked for not in his works, which are pre-eminently crystal-like in their intelligibility, but in the widely differing notions of critics and public, musicians and amateurs, concerning the musical art. It is with art as with religion, people think too often that all truth, all perfection, is confined to one sect, to one school, and that beyond it there is nothing but error and imperfection. Nature and the spirit that pervades her is too great a theme to be exhausted by one man or school—a theme to which not even the united schools of all arts and all ages can do justice; it is inexhaustible, infinite. Let us be careful that by disregarding any branch of art, however slight, or by disparaging any style, however uncongenial to our individual taste, we may not lose part of the interpretation of that glorious mystery.

Musical criticism and criticism generally is, with rare exceptions, no more than the expression of a liking or disliking which has its origin in temperament, habit and education; a truly æsthetical judgment, on the other hand, is as much a matter of the head as of the heart, the one serving to correct and ratify the other; or in other words it is objective as well as subjective.

These are truths often enunciated, all but universally accepted—and yet so frequently lost sight of. Most of Mendelssohn's critics are guilty of the latter offence.

In the following remarks an attempt is made to give an impartial account of the subject indicated in the heading. The present writer does not pretend to be in possession of ideas or materials which throw new light on the subject, though he hopes to contribute something towards the settlement of the question by placing side by side and comparing the opinions of three of the greatest contemporaries of Mendelssohn. To speak of them as contemporary critics is not quite correct, as only one of them wrote in Mendelssohn's lifetime, the other two several years after his death; but all were born nearly about the same time. More of this by and by.

Mendelssohn's most characteristic work and most successful achievement, in fact "the result of his existence," is the music to Shakespeare's *A Midsummer Night's Dream*. Schumann, who called it "the most beautiful of Mendelssohn's dreams," says of the overture, "The bloom of youth lies outspread over it as over scarcely any other work of the composer; the finished master took in his happiest minute his first and highest flight." Mendelssohn opened a new world to the musician. Fairyland had not been a part of his domain—Mendelssohn conquered it for him. With the knavish sprite Puck, Peas-blossom, Mustard-seed, Cobweb and the lightsome throng of their nameless compatriots, we meet again and again in his works. The frolics of these merry sprites take in Mendelssohn's music the place which the purely human contents of Beethoven's scherzi hold in the latter composer's works. What is baroque in Beethoven becomes fancy in Mendelssohn. This may serve as a key to Mendelssohn's position.

Three elements may be distinguished in music, the emotional, the imaginative and the forceful. The first is pre-eminently human, expressive of our relations to God and men; the second is descriptive, yet not of things—*i.e.*, objects of nature and art—but of the impression we receive from them; the last of the three is best characterised by the definition which Leigh Hunt gives

of Fancy it is "the younger sister of Imagination without the other's weight of thought and feeling."

The peculiar virtue of music lies in its emotional power. It is this which distinguishes it from and raises it, in this respect, above all other arts. Words, paint, and marble, are of too gross a nature to render the fine gradations of mysterious light and shade and colour, that constitute the picture of man's emotional life. Music, as the language of feeling, is as far above the poetical language as the latter is above every day prose. Whom words fail I remain speaks.

If an artist, a painter who imitates visible objects, could say—"Passion and expression is beauty itself: the face that is incapable of passion and expression is deformity itself. Let it be painted, and painted and praised, and advertised for ever, it will only be admired by fools"—how much more ought the musician, whose theme is the invisible, to hold views like these? Blake's observation, looked at from the standpoint of an artist, is very highly wrong; certainly it contains as much that is exaggerated; but a musician I venture to say would not do better than take these words for his motto—"Passion and expression is beauty itself." Not because they contain the truth and nothing but the truth, that they do not—indeed, what sphinxian dream is?—but because they oppose *expression* to *non-expression*, *life* to *death* and in this sense the word "beauty" cannot be judged as being misapplied.

If it be granted that the strength of music consists in its being the exponent of our feelings, we cannot but recognise that musical compositions must be ranked according to their truth and depth of their emotional contents. Fancy is the lowest of the three art producing faculties. "It plays" says Ruskin, "like a squirrel in its natural person and is happy." Imagination is fancy set at liberty—it sees: it feels though vaguely; these feelings are indeed like shadows compared with those we experience in our intercourse with men—and in those moments when we feel ourselves nearer the All mirator. Now let us ask ourselves, which of these three elements predominate in Mendelssohn. I think the answer must be the fanciful and the imaginative, though the emotional is far from being absent. Mendelssohn was a man of feeling, but his feelings were rather refined than deep. His temperament inclined to the tender than the pathetic. When he depicts the deeper passions he seems to speak from hear say—not from experience, not instinctively. His pathos is hollow: it is borrowed. Bach's deep-toned feeling of a simple trusting faith, Beethoven's daring aspiration and ardent yearning towards the Incomprehensible, Handel's heroism grandeur and noble popularity, were equally foreign to his nature. Thus also his religious feeling is sincere as far as it goes, but it does not go far. He is too happy a man to fathom the deep mean of human passions, to penetrate the boundless infinity of sympathism. He sees so many lovely shapes on the surface, hears so many sweet voices around him, awaking in him pictures of beauty and delight that feels not the want of a beyond. He is no prophet who in words like thunder flashes upon us new truths, recalls old ones, finds a answer to the solution of the problem of existence, improves us and urges us onward: he is rather a companion whose genial beauty of thought, manner, and feeling, whose harmonious completeness refines gladdens and comforts us.

The harmonious inner life of Mendelssohn, of which his works are the reflex, is to a great extent attributable to the favourable circumstances in which he was placed from his cradle onward. These, like the warm rays of the sun, brought forth the precious seed that lay within him. This inner harmony must also have done much to preserve him from many of those adversities that embitter the life of so many artists. For are we not, to some extent at least, as well the shapers of the circumstances in which we live, as they of our character and actions. But although as an artist Mendelssohn cannot but have gained in some respects by these advantages, in other respects he must have lost. If he gained in perspicuity, roundness of form and serenity of aspect he lost in depth, height, and intensity.

Of Mendelssohn's performances, his overtures are the centre of gravity. Here he had a canvas allowing him full scope to display the luxuriance of his fancy and exuberance of his workmanship, give expression to his exquisite sympathy with nature, and yet not so large as to let the absence of the greater passions be too much felt. They represent most dominantly the imaginative element of his music. *Die Hebriden* is perhaps the best specimen of this kind of writing. In the overture to *A Midsummer Night's Dream*, the fanciful predominates.

There is hardly any composer of Mendelssohn's reputation who has written so many pieces from which the emotional element is so wholly absent. Schumann remarks that Mendelssohn often seems to break single bars and even chords from his *Midsummer Night's Dream* and enlarge upon them and work them out. These pieces have much to remind one of Arabesque ornament. In both there is the same pleasing lightness, pure elegance, and wonderful ingenuity. These arabesques, whether they fall so gently stimulate our senses, gratify them but here their influence ceases.

Schumann's criticism of Mendelssohn's sonata, Op. 6, is a capital characterization of Mendelssohn's emotional music, his songs with and without words and those emotional parts of his larger works where he is true to himself and not led by ambition to stretch himself above his natural height. Let me add to avoid misunderstanding that his ambition was noble, and combined with such earnestness, mastery of his art, and general culture as to preserve him from complete failure even where he attempted the highest—examples are his oratorios and symphonies. But to return to Schumann's criticism he writes: "So green, so morning like, everything as in a spring landscape. What here touches and attracts us is not the strange the new but even the dear the accustomed. Nothing places itself above us, nothing will surprise us, only the right words are lent to our feelings so that we imagine we have found them ourselves. I do not remember that Schumann on any occasion used stronger expressions in speaking of Mendelssohn's emotional music unless it be the following: "This song is impassioned, if one may say so of the rarer emotions of a beautiful heart."

It must be confessed that the serene beauty of Mendelssohn's music has to most of us not the same charm as the rugged energy, the subtle thoughtfulness and morbid world weariness of other compositions. As the Romans of old took delight in the struggle and writhing agony of the gladiator so we all the present day enjoy watching the beats and throes of the human heart as exhibited by our tone and word poets, the gladiators of modern times.

In the closing part of these remarks, I wish to draw your attention to the three critics before alluded to, and to show that their estimate apparently wide apart is in reality the same on all principal points. These are Schumann (in "Gesammelte Schriften"), Wagner ("Ein Judenthum in der Musik") and Liszt ("Des Bohémiens et de leur Musique"). In comparing these critiques we must take into account the individuality of the writers,

Digitized by Google

their different standpoints and aims, as well as the circumstances under which these works were written. Schumann welcomes Mendelssohn as an ally against those unprincipled composers who infested the musical literature of the time, men to whom art was but "the good cow that provides them with butter," whilst Mendelssohn had shown himself a true artist to whom she is "the divine goddess." Although Schumann never censures him, the absence of praise and sometimes even the very words of praise, show that he also felt that a something was wanting. Schumann has been already quoted so often that very little need be added. His is very warm in his expressions of praise but, no doubt, also sincere. If a proof were wanted, his later works and the marks they bear of Mendelssohn's influence would be a satisfactory one. He calls Mendelssohn "the most cultivated artist nature of our time," and speaks of him as "the Mozart of the 19th century, the brightest musician who penetrates the contradictions of the time." Query: Did he not rather evade these contradictions? He also mentions Mendelssohn's struggles, but I fail to perceive any sign of them.

In reading Wagner, we must keep in mind that he was no personal friend of Mendelssohn's—Schumann was—that he wrote five years after Mendelssohn's death, and lastly, that having revolutionised a great province of his art he met with a strong opposition, which made the name of Mendelssohn one of its battle cries. His language is like that of all reformers, bold, sweeping, and at times exaggerated. "In Mendelssohn," he writes, "we recognise that a Jew may be endowed with the greatest and most beautiful talent, that he may have received the most careful and extensive education, that he may have the greatest and noblest ambition, without being able, with the help of all these advantages to succeed a single time in producing on our mind and heart that deep impression which we expect in music of which we know it to be capable, having so often experienced it, as soon as a hero of our art lets a single of his accents be heard." In another place we read:—"That series of the choicest, subtlest, and most artistically executed forms amused us as the combination of colours of a kaleidoscope, but our higher musical feeling was never satisfied when these forms were to express the deep and strong feelings of the human heart."

Liszt stands, as it were, between these two, and may be expected to be more impartial, as he was not under the immediate influence of Mendelssohn, and on the other hand is of a more tolerant and catholic nature. But let it be understood that Liszt speaks of the Jews in general, not of Mendelssohn in particular, though there is little doubt he had Mendelssohn in his mind. "Faire de l'art et même un bien livre, n'est cependant pas encore posséder le don suprême de créer." He thinks that the Jews do not possess this creative faculty, but that nevertheless they served the art well, and adds—"Who knows where the musical art would still be in our days? Who knows whether the genius of the great masters would be better understood now than in their lifetime, without the illuminating enterprising, bold and persevering spirit of the members of that nation?" Again, "They have known always to do well and often better, what others have done before them."

These extracts speak for themselves, and will afford some aid in forming an opinion of Mendelssohn. By pointing out his weakness they caution us not *to be blinded by* his brilliant qualities, by extolling his strength not *to be blind* to them.

To the disparager of Mendelssohn let me say this—shall a man forego his due share of our esteem and praise, because he has trodden ground over which others have passed more heroically? Shall we ignore his many excellencies, because he does not possess all? Need we be blind to the grace of Correggio, because we think Raphael and Michael Angelo artists of greater power and higher aim? Correggio is said to have exclaimed on looking at a picture of Raphael's—"And I too am a painter." He was right. Mendelssohn might have used words of a similar purport, on hearing a symphony of Beethoven's. Art is wide: there is room for all that are true in her, for all that serve her not themselves. Such an artist was Mendelssohn. Therefore—honour to him!

HELMHOLTZ ON THE SENSATIONS OF TONE.

(*Concluded from page 150.*)

IN the mathematical theory of acoustics it is established that oscillatory motions of the air and other elastic bodies, produced by several sources of sound acting simultaneously, are always the exact sum of the individual motions producible by each source separately. This law is of extreme importance in the theory of sound, because it reduces the consideration of compound cases to those of simple ones. But it must be observed that this law holds strictly only in the case where the vibrations of all parts of the mass of air and of the resonant elastic bodies are of *infinitely small dimensions*, that is to say only when the alterations of density of the elastic bodies are so small that they may be disregarded in comparison with the whole density of the same body; and in the same way only when the displacements of the vibrating particles vanish as compared with the dimensions of the whole elastic body. Now certainly in all practical applications of this law to resonant bodies the vibrations are always *very small* and even enough to bring *infinitesimally small* for this law to hold with great exactness even for the real resonant vibrations of musical tones, and by it the greater part of their phenomena can be deduced from that law in conformity with observation. Still however, there are certain phenomena which result from the fact that this law does *not* hold with perfect exactness for vibrations of elastic bodies which, though *very small*, are yet from being *infinitely small*. One of these phenomena with which we are here interested is the occurrence of *Combinational Tones*, which were first discovered in 1740, by Sorge a German organist and were afterwards generally known although their pitch was often wrongly assigned through the Italian violinist, Tartini from whom they are often called *Tartini's tones*.

These tones are heard whenever two musical tones of different pitches are sounded together loudly and non-sinusoidally. The pitch of a combinational tone is generally different from that of either of the generating tones or of their harmonic upper partials. In experiments, these, the combinational are readily distinguished from the upper partial tones, by not being heard when only one generating tone is sounded, and by appearing simultaneously with the second tone. Combination tones are of two kinds. The first class, discovered by Sorge and Tartini are termed *differential tones*, because their vibrational number is the *difference* of the vibrational numbers of the generating tones. The second class of *summational tones* having their vibrational number equal to the *sum* of the vibrational numbers of the generating tones, were discovered by Helmholtz.

The following table gives the first differential tones of the usual harmonic intervals:—

Digitized by Google

Intervals.	Ratio of the Vibrational Numbers.	Difference of the same.	The Combinational Tone is deeper than the deeper Generating Tone by
Octave	1 : 2	1	A Unison
Fifth	2 : 3	1	An Octave
Fourth	3 : 4	1	A Twelfth
Major Third	4 : 5	1	Two Octaves
Minor Third	5 : 6	1	Two Octaves and a Major Third
Major Sixth	3 : 5	2	A Fifth
Minor Sixth	5 : 8	3	A Major Sixth

The second kind of combinational tones, which are distinguished as *summational*, is generally much weaker in sound than the first, and is to be heard with tolerable ease almost only on the harmonium and polyphonic syren. Scarcely any but the first summational tone can be perceived, having a vibrational number equal to the sum of those of the generators. Of course, summational tones may also arise from the harmonic upper partials. Since their vibrational number is always equal to the sum of the other two, they are always higher in pitch than either of the two generators.

It was formerly believed that the combinational tones were purely subjective, and were produced in the ear itself. Differential tones alone were known and these were connected with the beats which result from the simultaneous resonance of two tones of nearly the same pitch—a phenomenon to be considered in the following paragraphs. It was believed that when these beats occurred with sufficient rapidity, the individual increments of loudness might produce the sensation of a new tone, just as numerous ordinary impulses of the air, and that the vibrational number of such a tone would be equal to the number of beats. But this supposition, in the first place, does not explain the origin of summational tones, being confined to the differential; secondly, it may be proved that, under certain conditions, the combinational tones exist objectively, independently of the ear which would have to gather the beats into a new tone; and thirdly, this supposition cannot be reconciled with the law confirmed by all other experiments, that the only tones which the ear hears, correspond to pendular vibrations of the air.

And in reality a different cause for the origin of combinational tones can be established, which has already been mentioned in general terms. Whenever the vibrations of the air or of other elastic bodies, which are set in motion at the same time by two generating simple tones, are so powerful that they can no longer be considered infinitely small, mathematical theory shows that vibrations of the following sort arise which have the same vibrational numbers as the combinational tones.

When the places in which the two tones are struck are entirely separate and have no mechanical connection, as, for example, if they come from two singers, two separate wind instruments, or two violins, the reinforcement of the combinational tones by resonators is small and dubious. Here then there does not exist in the air any clearly sensible pendular vibration corresponding to the combinational tone, and we must conclude that such tones, which are often powerfully audible, are really produced in the ear itself.

It must also be remarked that the same peculiarities in the construction of a sonorous body which make it suitable for allowing combinational tones to be heard when it is excited by two waves of different pitch must also cause a single simple tone to excite vibrations in it which correspond to its harmonic upper partials, the effect being the same as if this tone then formed summational tones with itself. This result ensues because a simple periodical force, corresponding to pendular vibrations, cannot excite similar pendular vibrations in the elastic body on which it acts, unless the elastic forces called into action by the displacement of the excited body from its position of equilibrium are proportional to these displacements themselves. This is always the case so long as these displacements are infinitesimal. But if the amplitude of the oscillations is great enough to cause a sensible deviation from this proportionality, then the vibrations of the exciting tone are increased by others which correspond to its harmonic upper partial tones.

For the pitch of the musical scale German physicists have generally adopted that proposed by Scheibler. This makes the once accented a perform 440 vibrations in a second, and there results the following table of vibrational numbers —

Contra Octave	Great Octave.	Unaccented Octave.	Once-accented Octave.	Twice-accented Octave.	Thrice-accented Octave.	Four times-accented Octave.
C, 33	C 66	c 132	c' 264	c'' 528	c''' 1,056	c'''' 2,112
D 37½	D 74½	d 148½	d' 297	d'' 594	d''' 1,188	d'''' 2,376
E, 41½	E 82½	e 165	e' 330	e'' 660	e''' 1,320	e'''' 2,640
F 44	F 88	f 176	f' 352	f'' 704	f''' 1,408	f'''' 2,816
G, 49½	G 99	g 198	g' 396	g'' 792	g''' 1,584	g'''' 3,168
A, 55	A 110	a 220	a' 440	a'' 880	a''' 1,760	a'''' 3,520
B 61½	B 123½	b 247½	b' 495	b'' 990	b''' 1,980	b'''' 3,960
						c'''' 4,224

The number of beats in a given time, for an imperfectly-tuned unison, is equal to the difference of the numbers of vibrations executed by the two tones in the same time. This is the general law which determines the number of beats for unisons; and it may be extended so as to determine the number of beats in a second for a given imperfection in any consonant interval. Thus it is ascertained that the number of beats which arises from putting one of the generating tones out of tune to the amount of one vibration in a second is always given by the two numbers which define the interval. The smaller number gives the number of beats which arises from increasing the vibrational number of the upper tone by a unit, the larger number gives the number of beats which arises from increasing the vibrational number of the lower tone by a unit. For example, in the case of a fifth having the ratio 2 : 3, if the upper tone be sharpened to make one additional vibration in a second, there will result two beats in a second; but if the lower tone alone make one additional vibration in a second, there will result three beats in a second. From this rule it follows that for any stated temperament of an interval the number of beats increases proportionally according as the normal interval is expressed in larger numbers.

There is a problem which is very important for the theory of musical consonance—and has unfortunately been but little regarded by acousticians. The subject of inquiry is, what becomes of the beats when they grow faster and faster, and to what extent may their number increase without the ear being unable to perceive them? According to the hypothesis of Thomas Young, when the beats become very quick they gradually pass over into a combinational tone (the first differential). Young imagined that the pulses of tone which arise during beats, might have the same effect on the ear as elementary pulses of air—and that just as thirty vibrations in a second would produce the sensation of a deep tone, so would thirty beats in a second resulting from two higher tones produce the

same sensation of a deep tone. This view is apparently well supported by the fact that the vibrational number of the first and strongest combinational tone is actually the number of beats produced by the two tones in a second. It is, however, of much importance to remember that there are other combinational tones. Helmholtz's summational tones, which will not agree with this hypothesis in any respect, but on the other hand are readily deduced from his mathematical theory of combinational tones. It is moreover an objection to Young's theory that in many cases combinational tones exist externally to the ear, and are capable of setting properly tuned resonators into sympathetic vibration, because they could not possibly be the case if the combinational tones were nothing but the series of beats with undisturbed superposition of the two waves. For the mechanical theory of sympathetic vibration shows that a motion of the air compounded of two simple vibrations of different periodic times is capable of setting each body only into sympathetic vibration as have a proper tone corresponding to one of the two given tones, provided no conditions intervene by which the simple superposition of two wave systems might be disturbed. Hence we may consider combinational tones as an accessory phenomenon by which, however the course of the two primary wave systems and of their beats is not essentially interrupted.

It is asserted by Helmholtz that as many as 132 beats in a second are audible, and he states that the experiment is easy to repeat. If on an instrument which gives uniformly sustained tones, as an organ or harmonium, we strike a series of intervals of a semitone each beginning low down in the scale and proceeding higher and higher, we shall hear in the lower portion very slow beats. Thus F C gives 4½ B E gives 8½ E G gives 16½ beats in a second, and as we ascend the rapidity will increase, but the character of the sensation will continue the same. And thus we can pass gradually from four to 132 beats in a second and convince ourselves that, though we become incapable of counting them, their character as a series of pulses of tone, produces an intermittent sensation remains unaltered.

The transposition of tones in a consonant triad, for the purpose of widening their intervals, affects their harmoniousness in the first place by changing the intervals. Minor tenths sound better than major thirds, but minor tenths sound worse than major thirds, and the major and minor thirteenth worse than the minor sixth. The following rule embraces all cases.—Those intervals in which the smaller of the two numbers expressing the ratio of the interval is *even*, are *improved* by having one of their tones transposed by an octave; and those intervals to which the smaller of the two numbers expressing the ratio is *odd* are *made worse* by having one of their tones transposed by an octave. For in the first case the numbers expressing the ratio are diminished; and in the second case the numbers are increased.

The major mode has five triads which are immediately related to the tonic chord. Its harmonisation can be so conducted that all tones appear as constituents of the three major chords of the system, those of the tonic, dominant, and sub-dominant. These major chords when their roots lie low appear in the ear as reinforcements of the compound tones of the tonic, dominant, and sub-dominant, which tones are themselves connected by the closest possible relationship of fifths. Hence in the major mode everything can be referred to the closest musical relationship in existence. And hence the tonic chord in this case represents the compound tone of the tonic immediately and completely, the two conditions, viz., predominance of the tonic tone and of the tonic chord, go hand in hand without the possibility of any contradiction, or the necessity of making any changes in the scale. The major mode has, therefore, the character of possessing the most complete melodic and harmonic consistency, combined with the greatest simplicity and clearness in all its relations.

The minor mode contains an interval which exceeds a whole tone in the diatonic scale, and answers to the numerical ratio 64 75. To make the minor scale melodic it must have a different form in descending from what it has in ascending. The minor mode, therefore, has no such simple, clear, intelligible consistency as the major mode. It has arisen, as it were, from a compromise between the different conditions of the laws of tonality and the interlinking of harmonies. Hence, it is also much more variable and much more disposed towards modulation into other modes. The conditions of tonality cannot be so simply reconciled with the predominance of the tonic chord as in the major mode. When a piece concludes with a minor chord, we hear, in addition to the compound tone of the tonic note, a second compound tone which is not a constituent of the first. This accounts for the long hesitation of musical composers respecting the admissibility of a minor chord in the close.

The major mode is well suited for all frames of mind which are completely formed and clearly understood, for strong resolve and for ardent and gentle or even for sorrowing feelings, when the sorrow has passed into the condition of dreamy and yielding regret. But it is quite unsuited for indistinct, obscure, unformed frames of mind, or for the expression of the dismal, the dreary, the enigmatic, the mysterious, the rude, and whatever offends against artistic beauty; and it is precisely for these that we require the minor mode, with its veiled harmoniousness, its changeable scale, its ready modulation, and less intelligible laws of construction. The major mode would be an unsuitable form for such purposes, and hence the minor mode has its own proper artistic justification as a separate system.

As the independent significance of chords came to be appreciated in the fifteenth and sixteenth centuries, a feeling arose for the relationship of chords to one another and to the tonic chord, in accordance with the same law which had long ago unconsciously regulated the relationship of compound tones. The latter depended on the identity of two or more partial tones; the former on the identity of two or more notes. For the musician, of course, the law of the relationship of chords and keys is much more intelligible than that of compound tones. He readily hears the vibrational tones, or sees them in the notes before him. But the unprejudiced and uninstructed hearer is as little conscious of the reason of the connection of a clear and agreeable series of fluent chords, as he is of the reason of a well connected melody. He is startled by a false cadence, and feels its unexpectedness, but is not at all necessarily conscious of the reason of its abruptness. Then again we find that the reason why a chord in music appears to be the chord of a determinate root depends once more upon the analysis of a compound tone into its partial tones; that is, once more upon those elements of a sensation which cannot readily become objects of conscious perception. This relation between chords is of great importance both in the relation of the tonic chord to the tonic tone, and in the sequence of chords.

There can be no question that the simplicity of tempered intonation is extremely advantageous for instrumental music; that any other intonation requires no extraordinarily greater complication in the mechanism of the instrument, and would materially increase the

difficulties of manipulation, and that consequently the high development of modern instrumental music would not have been possible without tempered intonation. But it must not be imagined that the difference between tempered and just intonation is a mere mathematical subtlety without any practical value. That this difference is really very striking even to unmusical ears is shown immediately by actual experiments with properly tuned instruments.

Consecutive unisons and octaves are allowable when intentionally introduced to give additional weight to a whole melodic phrase, but are not suited for a few notes, as they only give the impression of unnecessarily interrupting the richness of the harmony. Consecutive fifths are somewhat worse. It is impossible to proceed by a single diatonic step from the tonic as root, with an accompaniment of fifths, without departing from the key.

The prohibition of consecutive fifths was perhaps historically a reaction against the first imperfect attempts at polyphonic music, which were confined to an accompaniment in fourths or fifths, and then, like all reactions, it was carried too far, in a barren mechanical period, till absolute purity from consecutive fifths became one of the principal characteristics of good musical composition. Modern harmonists agree in allowing that other beauties in the progression of parts are not to be rejected because they introduce consecutive fifths, although it is always advisable to avoid them when there is no absolute need to make such a sacrifice. The prohibition of so-called "hidden fifths and octaves" has been added on to the prohibition of consecutive fifths and octaves, at least for the two extreme voices of a composition in several parts. This prohibition forbids the lowest and uppermost voice to proceed by direct motion into the consonance of an octave or fifth. They should rather come into such a consonance by contrary motion. In unison this would also hold for the unison. The interpretation of this law must be that whenever the extreme voices unite to form the same partial tones of a compound, they ought to have reached a state of relative rest. It is obvious that the equilibrium will be more perfect when the extreme parts of the whole mass of tone approach their junction from opposite sides, than when the centre of gravity, so to speak, of the sonorous mass, is displaced by the parallel motions of the extreme voices, and these voices catch one another up with different velocities. But in exceptional cases where the motion proceeds onward in the same direction, and no relative rest is intended, the hidden fifths are not avoided. Another rule is the progression of parts prohibiting "false relations," and its origin is the requirements of the singer. What the singer finds a difficulty in hitting must naturally also appear an unusual and forced skip to the hearer. There is therefore a certain sense in this prohibition, but numerous exceptions have arisen as the ear of modern musicians, singers, and hearers has become accustomed to bolder combinations and bolder progressions. When music has to express effort and excitement these rules become meaningless. Hidden fifths and octaves, and even false relations of fifths, are found in abundance in the chorales of Sebastian Bach, who is otherwise so strict in his harmonies, but it must be admitted that the motion of his voices is much more powerfully expressed than in the old Italian ecclesiastical music.

We have here indicated some of the more salient points of Helmholtz's elaborate philosophical treatise. In the translation of the work Mr. Ellis has most ably executed his laborious task, and it is most fortunate that it should have fallen into such competent hands. The publication of so excellent a translation of such a comprehensive work will exercise an important influence on the dissemination of a true knowledge of music as a science, and the formation of a legitimate basis for its further development.

The author supplements the volume by a number of miscellaneous appendices containing various important mathematical and physical investigations which lie at the foundation of certain sections of the work. To these Mr. Ellis has made some extensive and valuable additions, amongst which he has given a collection of tables exhaustive of calculations appertaining to the various temperaments of the musical scale. Here also is an account of the successful researches of Dr. W. H. Stone, relative to the new C, Contrafagotto. The Contrafagotto or double bassoon, as made on Dr. Stone's designs by Herr Haseneier of Coblentz, consists of a tube 16 feet 4 inches long, truly conical in its bore, and enlarging from ¼ inch diameter at the reed to 4 inches at the bell or lower extremity. It is curved four times on itself for convenience of manipulation, so that in actual length it is about equal to the ordinary bassoon. Its extreme compass is from C upwards to c^1, three octaves above that note. Its ordinary range, however, should be limited to the g below the highest c^2, the notes above this being rather difficult to produce. It possesses a very even tone of the diatonic scale throughout its compass, and is therefore suitable to play in any key with moderate facility.

In a foot-note (page 151) the translator has considered it necessary to make some allusion to Chappell's "History of Music," in which, as an assumed subversion of Helmholtz's theory of compound tones, it is stated over and over again that the strings of harmoniums do not yield harmonics. After briefly quoting the several passages, the translator tersely adds the following: "This title and date are worth preserving to show to what extent practical and antiquarian musicians at the present day (among whom Mr. Chappell has already earned an honourable position) are acquainted with the physical constitution of the materials with which and on which they work." This pithy observation acquires still greater significance after the subsequent publication of a remarkable series of papers purporting to be a review of Helmholtz's great work.

W. S. B. WOOLHOUSE.

SCHUMANN'S "GENOVEVA" AND THE LEIPZIG STAGE.

(FROM A CORRESPONDENT.)

OF the many advantages which the good old city of Leipzig offers to those who come here not solely for pleasure and amusement, but for scientific work and study, there is one which goes far to make up for the total absence of pretty scenery, the want of home comfort, and the general dulness of the town. It is the advantage of an excellent opera. And all the conditions and surroundings of opera-going are here, as they are generally on the Continent, so infinitely more inviting, so much less oppressive than in London. Ladies need not waste the greater part of the day in preparing for the formidable undertaking of the evening. One has not to rush home, dress, and dine in a frantic hurry, and—*pour comble de bonheur*—pay ten shillings for a cab to and from the opera. Leipzig is not a city of magnificent distances; from the laboratory, from the lecture-room, from the constitutional round the "Promenade" or the "Rosenthal," we drop in to our reserved seats at the opera; we feel that fashion, dress, and high prices are not the first and foremost considerations; and there is something in the whole atmosphere which tells us that we are in a temple of art where music is cultivated for its own sake. The Muses have domesticated themselves in this beautiful theatre, and it is this affinity between audience and performers which is peculiar to the Leipzig opera, and constitutes the essence of its charm. To the amateur lover of music it affords a pleasant and inexpensive recreation, while to the

Digitized by Google

student of art it is a practical school in which every performance is as good as a lesson.

The leading characteristic of the Leipzig opera, and that which constitutes its chief excellence, is a good *ensemble*. The artists are, with two or three exceptions, hardly above the average; the chorus is at times lamentably insufficient; but no opera in the world can boast of a more highly cultivated band—and, whatever the merit *per se* of any given opera, the performance as a whole always reflects credit on the managers; for it gives proof of careful study and artistic treatment; both singers and band are imbued with the *fin sacré* of their art, and there is in every performance that oneness which is always traceable to the master's eye and a rigorous discipline. And why has the Leipzig stage reached so high a standard? Because the leading principle of the managers is to mass and train an efficient average force, to produce in the performances unity by the harmonious action of all components; because they have long since discarded that most mischievous, that most pernicious system—the "star" system—because they know that as long as that system rules supreme there can be no truly national opera. And, noble as is the task of creating a national opera in London, it will never be accomplished as long as the star system sways the sceptre. Alas for the noble efforts enlisted under such conditions! for the national opera will remain a problem, and the star system will be the rock upon which it must split. Not in the characteristic feature of a good *ensemble* in any way peculiar to the Leipzig stage. We need not go to Paris, Munich, Vienna, or Berlin; in the opera of Dresden, Weimar, Dessau, and all those miniature capitals which represent a royal or ducal theatre, we notice the same leading idea, and in carrying it out that same consistency which enables these comparatively small stages, with their slender means and material, to give most of Wagner's and other operas which both the London Impresarii and his colleagues and if they cannot vie with Berlin or Vienna, depend upon it they always make a wonderfully good attempt. But Leipzig possesses all those features to a more eminent degree. The theatre is not subsidised by a court, it was raised by the town and is a municipal institution. It is supported not only by the members of a large society, whose merits are purely intellectual, but chiefly by a wealthy commercial community, jealous of the reputation their stage enjoys, fastidious as that demands upon the managers, and determined not to put up with such stale additions as *Norma* and *Sonnambula*. And as blended in the theatre with all the interests of the self-valued Leipzig citizen, that he looks upon the artists, not as strangers who are to be shunned because they have made art their profession—not as unproductive labourers, whose work according to Adam Smith's obsolete theory perishes in the instant of its production—but looks upon them as his own familiar friends, and in his beautiful theatre he is as much at home as Pindar was at Delphi. It is owing to a taste and an atmosphere so truly artistic that the Leipzig stage has become the nursery ground on which have been reared many of the most prominent artists who now adorn Berlin, Vienna, Munich, and Dresden; and it is the true home of art which alone can claim the merit of having brought out, and successfully revived, Schumann's *Genoveva*, the great master's only opera—a work which, if it be second to any, can be second only to *Fidelio*.

The well-known legend of St. Genoveva has been treated, both dramatically and musically by different writers. The students of the University of Prague performed in 1721 a musical drama entitled *Divus Genofeva*. Hayde wrote a *Genoveva* for Prince Esterhazy's puppet theatre; and, quite recently, Scholz has treated the subject in his opera *Golo*. Both Tieck and Hubbel dramatised the legend, and it is from these two dramas that Schumann has derived his book. Undoubtedly the book suffered by the combination of these two in some respects conflicting sources, and some of the dramatic situations are not as powerful as the subject admits; but on the other hand the book, as it is, has the great merit of being Schumann's own, and as an instructive striking example of the role that wherever the book is good there is a strong presumption in favour of the musical treatment being good too. With rigid consistency he eludes all scenic effects such as we find in Meyerbeer and Wagner. The many homely touches he introduces, the poetic and intellectual spirit which pervades the whole, reveal his intensity of feeling, no less than his refined taste and culture; and the more you penetrate into the intricate merits of this great musical drama, the more irresistible grows the impression that such a work could only emanate from a pure and noble mind.

The salient features of the drama may be summed up as follows:—In the first act Siegfried takes leave of Genoveva; her safety he entrusts to Golo's protection; his estate and household he leaves in the charge of Drago, his faithful steward, and, surrounded by his retainers, he sets out on the crusade against the Saracens. But it now becomes apparent that Golo cannot control his secret love for Genoveva: he vows that she shall be his; and in his designs he is assisted by Margarethe, a sorceress who promises to assist, and behold! the chief obstacle—Siegfried.

In the second act, Golo comes at a late hour to apprise his mistress of a reported victory and, finding her alone, is overcome by his passion; but she indignantly repels the insult, and, having thrown out his teeth his origin and position, she leaves him, cruel and brooding revenge. Frustrated in his designs, he now vows to ruin her. Margarethe spreads among the household reports of Genoveva's intimacy with her chaplain; the servants become riotous, and Drago, with Golo's knowledge, consents to conceal himself in Genoveva's chamber, but only in order to satisfy himself that his beloved mistress is innocent. But, led by Margarethe, the servants enter the hall in a body, and, in spite of Genoveva's remonstrances and her appeals to Golo for protection, they force her chamber, where they find Drago, who is dragged out and murdered on the spot. Margarethe's and Golo's plot has succeeded. Genoveva is dragged to the tower by the infuriated crowd of servants.

The third act shows us Siegfried on his way home to Trèves, detained by a wound at Strasburg, under Margarethe's care. She fails in her attempt to poison him by a draught; he recovers, and is on the point of starting, when Golo arrives with a letter from the chaplain, appraising Siegfried of Genoveva's adultery with Drago. In the face of this proof Siegfried, though troubled by the blow, commands Golo to put Genoveva to death; but, before he sets out, he determines to see Margarethe's magic mirror, in which she had promised to show him Genoveva's sins. The pictures which the mirror reveals of Genoveva's growing intimacy with Drago only confirm her guilt; unable to contain himself, Siegfried strikes a fatal blow at the mirror, and rushing away calls on Golo to revenge him. But the blow of the mirror is fatal also to Margarethe's black art; Drago's spirit rises, and commands her immediately to repair to Siegfried and confess the plot.

In the last act Genoveva is dragged into the forest to be put to death. Golo again tries to persuade her to yield, as the only means of escaping death; but she remains firm, and Golo, having ordered his men to execute Siegfried's commands, rushes away in despair, and dies by his own hand. But Genoveva espies a cross among the trees, to which she clings, for by it she will die; the men dare not murder her on the sacred spot; and before they have time to tear her away Siegfried, led by Margarethe, appears on the scene with his followers, and the rising sun sees Genoveva restored to Siegfried's arms. She forgives him, she forgives all, for is not Siegfried again her own?

It will be seen that from first to last Genoveva is the victim of brutality, wickedness, and a foul plot into which even Siegfried allows himself to be dragged. All is against her; and her love for Siegfried, her faith in a Divine power, and her virtue alone steel her against the slings and arrows of outrageous fortune. Her virtue is rewarded in the end, but Margarethe disappears, and Golo is allowed to escape. What an effect—it has been remarked, Schumann might have produced if Siegfried had surprised Golo in his final appeal to Genoveva! what a trio he might have written for such a scene! This want of great dramatic actions, and the absence of some sympathetic being who supports Genoveva in her surest trouble, are generally regarded as the great weakness of the work; but assuming this to be a deficiency, the stage-manager has supplied it by a number of highly artistic and refined stage-effects, so that the interest in the action is maintained up to the very end. Not did Schumann intend Genoveva to fight her battle entirely single handed, for he introduced a characteristic figure in the shape of Aegela, a deaf and dumb page, who is devoted to his mistress and twice intercedes in her behalf in the

Digitized by Google

hour of trial. Strange to relate this dumb-and-dumb page does not appear at least not entirely in the opera as it is now given; and I cannot help thinking that in justice to Schumann, the co-operation of this character should not be wanting. Like Fenella, he would enlist our sympathy at once by his devotion and by that inborn vivacity peculiar to persons possessed of his infirmity; and his action would considerably heighten the dramatic effect of the whole. But for this, the managers have fully realised Schumann's poetic and lofty conception of the subject.

And what shall I say of *Genoveva* as a musical composition? As a work of art it stands alone. The arioso style, which is one of its leading characteristics, unites the opera in a continuous whole; not a bar seems wasted; there is not a crude, not a vulgar passage; Schumann does not, like the present champion of the musical drama, work himself at times into a labyrinth of apparently bewildering passages in order to give all the more prominence to a gigantic effect which follows; his effects are all there, they are produced without any effort, and it is this spontaneity which makes the music so genuine. The more we read, mark, learn, and inwardly digest this great work, the more does it grow upon us, the more clearly do we perceive that all this wealth of melody could flow only from a transcendent creative genius. For into his *Genoveva* Schumann has infused all the purity, all the freshness, the lyric beauty and originality of style, which have made him the founder of a great and healthy school. With that modesty by which real greatness always excels, he made it hit or miss that his work should tell by its intrinsic merits, and he accomplished his aim, for he made his *Genoveva* a possession for all times. It is the work of a Plato rather than of an Aristotle, rather of a more gentle and polished Melanchthon than of a Luther.

How is it, it may well be asked—that a work of such surpassing merit had little more than a *succès d'estime* when it was first produced? How is it that, with the exception of the overture, it has been shelved for twenty-five years, and that even now it has found a true home only on the Leipzig stage?

The want of a greater and more immediate success in 1850 was owing chiefly to surrounding conditions. Meyerbeer at that time had reached the acme of his power, his dazzling and novel effects carried all before them. Schumann's music was hardly known and much less appreciated. The scenic arrangements appear to have been very inefficient in the old theatre. Schumann conducted in person the first two performances, and it will not be too much to say that conducting as admitted not to have been the great master's *forte*. But the opera was well received. "A large number of the composer's friends and admirers," says an account in the local paper of that time, "had come to witness the first performance of *Genoveva*, and among the audience we recognised many musical celebrities from Berlin and Dresden. Dr. Schumann was received with applause when he entered, and was called before the curtain at the end of the performance, the end of every act having been marked by warm applause." *Genoveva* was successfully revived in the new theatre last winter. It has again, and with even greater success, been produced this season, and is now one of the standard operas of the Leipzig stage. And truly the greatest credit is due to the managers for the artistic care they have bestowed on the production of a work presenting so many scenic and musical difficulties. But as a performance the great success of the opera is due almost solely to the excellent *ensemble* in the evenness, in the unity and harmony of rendering. True a Leipzig audience is very artistic, and though singularity undemonstrative very appreciative, and Schumann is a household word with the inhabitants; but is not Schumann's name also a household word in London? Is not the love and taste for his music perhaps more deeply rooted and more widely diffused in London than anywhere else?

And in a time like the present when such noble efforts are made to realise the idea of a national opera, when each stepping stone towards a consummation so devoutly to be wished there is some hope of German opera being revived next season, why should it not be possible to produce *Genoveva*, and to afford an organ so genuine a treat to those who are "moved by the concord of sweet sounds?" But on the "star" principle it is impossible; for *Genoveva* will only admit of an artistic treatment and the "star" system is incompatible with true art. It impedes progress; it marks an artificial stationary, and morbid state of things; cut it down, why cumbereth it the ground?

THE PROFESSOR ON MUSICAL DEGREES.

"I HAVE often wondered," said Harry to the Professor at their next meeting, "why you have not taken your degrees at the university."

"Perhaps I should," replied that gentleman, "had I been differently placed in my younger days. While still a student I met with one—how shall I describe him?—handsome, witty *beyond* to a degree that was *rare* and a gentleman born and bred, yet toned somewhat, through his travels, with a touch of the cobbler part of democratism, that was very taking to a young lad. You were dazzled and fascinated by the triple genius that shone through him. Painter, poet, and musician—a veritable three-lance a-eagh. He seemed equally at home in each and in every school of each, dashing from one to the other with the light airiness of a bird; one moment philosophising on the esoteric mysteries of ancient Egypt, or quoting with a reverent tenderness in his voice from the Book of Wisdom, the next dancing and singing a Spanish bolero, or rapidly sketching a comic face—a man who could no more have attended to the conventionalities of dress and the peculiarities of what is termed 'respectable life' than he could have flown in the air, and yet who showed more real nobility in his character, more refinement in his tastes, and more sterling honesty in his relationship of man to man than any I have ever met with. The real depth of his knowledge was, from his careless temperament and nobility of genius, concealed under a veil of romance intensely captivating. To some it might have been dangerous, but I ever look back to that time as a golden age, for it saved me from rushing into the professional pattern, as cut and dried by the system of fifty years back, when teaching meant dinning the pupil through a daily routine of dry work, like a mill horse, that utterly deadened all sense of conceptive vitality. But I tire you with this personal talk."

"No, on!" was Harry's eager response. "go on."

"The association with this splendid mind opened to me another world, and made me look on art with a much deeper meaning than which had before seemed to me but as the dry bones of Ezekiel's vision now became replete with life, as if the east wind of a God's breath had passed over them. I saw the infinite depth and grandeur of the word science—the never ending chain of circle within circle, so truly symbolised in the olden times by a serpent biting its own tail, typical of the infinity of wisdom. Whatever originality I may possess was first awakened by the contact with this man, for he had that wondrous gift of teaching the *power of fitting the education to the individual*, and this is by no means a common gift. A man may be very learned, a perfect master of every rule and conduit known to the art or science he professes, and yet entirely lack the power possessed by the glorious Bohemian of whom I speak, who imparted his knowledge in such a way as to draw forth the individuality of the receiver. From him I have doubtless imbibed certain poetic notions of art that have somewhat influenced my life, and given me peculiarities that are not always worldly wise. From him I have drawn that indifference to titles—unless bestowed for some great service or work—that was his distinguishing characteristic."

"And so that has prevented your going in for your degrees?"

"It would be scarcely fair to say so much," returned the Professor. "My conviction is in favour of degrees—musical titles, as I call them—but I would have them differently arranged from the present system. We seem to look on art as some clergymen do on religion; all is laid down by rule; everything has been revealed; everything is known. But it is not so. God's knowledge would be limited, and the universal law of progress shows us this error; for whichever way we turn there is ever more to know, more to do; limitless fields, self-evolving development themselves to us at every step of our upward path. It is in that wonderful mystery of the *something that is never quite*

Digitized by Google

attainable that is the crowning glory of natural religion and science. I think we are on the wrong track in conferring the highest honours we have to do in a mere educational exam. We forget that such a thing, besides being a very incomplete test of a man's real artistic power, only brings him, after all, on the threshold of being a clever man, that it takes time to make a clever man a learned man, and that something is required even beyond that before he be a great man. But let me guard against the supposition that I am one of those who imagine a musician *must be* what he *is*, for my theory of duality goes against that in its entirety, and it can only be in an æsthetic or spiritual sense that this is true, but as no man knows what spirit is, for *to our senses it is not* save through its *connection with matter* so no musician can be understood any more, *can understand himself* till he knows the material language of sound, till he has mastered the arbitrary signs and laws by which alone he is enabled to translate and communicate his ideas.

"It is a wondrous thing, this duality that runs through all nature. No one thing can be without its counterpoise—force, and matter; spirit and body; day and night, heat and cold, male and female; genius and knowledge, good and evil; and equally strange is the peculiar link between the two. We read it in the accumulated lore of ages, in all history, sacred and profane, in the fables, riddles and parables of the prophets, in the every day walk of modern life. *That which we feel to be the greater, the higher, the more powerful, the more creative can only attain its majority by and through its union with the other half.*"

The Professor puffed away at his pipe for a minute, and then went on—

"So far in favour of positive rule and material knowledge. But great and glorious as this is, and proud as we may be of our achievements in learning, we must not forget that they are not exactly our own, but are derived from the experience of those who were here before us, who from the past ages have handed down to us their strength, as we must do our turn to those whose being lies yet in the future. We must remember that there is another side to be examined—a side divided from the mere material knowledge by a *thin streak of Prometheus fire* called in art GENIUS, and which refuses to be entirely measured out by rule. The Rev Isaac Taylor in his 'Physical Theory of Another Life' points out how the vast apparatus of letters, words, and combinations that form the vocabulary of a highly civilised people is often inadequate in relation to the operations of the mind, although estimated at two hundred thousand arbitrary signs, and capable of variations of meaning, so as to double that number of sounds to which distinct ideas are attached—and if this is true of the material language of words, how much more must it be when in connection with the spiritual language of music. True, the fundamental principles of art have been determined long ago, but there is a progress of thought throughout the world that never ceases, a pulse of electricity ever beating, a creation ever going on. Who can tell from whence a new word springs, a new custom is derived, a new thought received? Who shall define where the originality commences? *Our greatest thoughts come from the stream of which we are but a link.* In the earliest years something has been heard that influences the growing mind, and which in its turn influences by the individuality of him who receives it. And this is indeed true genius, the power of receiving and making a thing your own that has been heard and passed by unheeded by the rest of the world because they were wanting in that undefinable something which you alone possess.

Again the Professor paused for a time, but Harry did not speak.

"The tendency of the age," continued the old gentleman, "is to exalt the executive above the conceptive, the memory above the understanding—an undoubted mistake in art. Some knowledge is necessary to the development of genius, but it ever must be the lower half."

"I don't see that," said Harry. "Is it not Lord Bacon who writes, 'There is no impediment in the wit but may be wrought out by fit study?'"

"Truly so," was the reply; "but the study is only the means to the end, as was the bean-stalk to Jack the Giant Killer. Take away the giant-land where leaveth the bean-stalk?"

"But every one has his giant land," urged Harry.

"Or thinks so," responded the Professor, grimly, "but every one does not find the right bean stalk."

"I see," laughed Harry. "That is why it is said so many people resemble round pegs put into square holes. But a truce to this bandinage. I say education can do everything."

"My dear boy," replied the Professor, "you are a good hand at figures. Now you shall buy twelve eggs at two a penny, and twelve at three a penny——"

"Two for a penny and three for a penny," cried Harry, "that is five for twopence."

"Just so, and yet if you sell them back at that rate, you will be one short. But as you said, a truce to bandinage. Let us view the matter a little more seriously. Education is defective unless it brings out the *ego, the individuality*, and directly teaches the possessor recognises instinctively the puny power possessed by mere knowledge as compared with the unconscious power of genius. It makes one smile to hear of 'an exhaustive treatise on art or music.' How can you exhaust that which is infinite? There are so many things that educational knowledge cannot explain. Why is it that a mathematician cannot prove the exact centre of a circle? Why is it that if you cut an octave in half, the two halves are not exactly the same? Philosophers tell us that man has more reason than bird or bee, that woman, his complement, has more intuition than reason, and that the brute creation only possess instinct; but none can tell what is the exact difference between the two, nor where the line of demarcation is to be found. Why is it that the harmonic vibrations of any note will only produce the concords of the third, fifth, and octave, but introduce the minor seventh, through which the ear is insensibly led into another key, another circle, self-evolved from the original tone. I told you before there is one secret in all nature apparently unattainable by the greatest knowledge. It is the creative power, the essence of duality—self evolution. Turn to the third chapter of Genesis, and you will read that 'the tree of life' is hidden from the knowledge of man."

"I think I begin to understand," said Harry. "It is not the knowledge you decry, but the *greater than knowledge* you would uphold."

"You express my meaning to a nicety. Thanks, my boy. And now to apply what I have been saying to the subject of degrees. The ancients were far wiser than we. With them, titles and honours were given for *something actually done*, the value of which was above what others could do. *Deus* meant with them the *real leader*, the *man of proved capacity*, *mus* was *more events than one* in the present days and often learn the experience and proved capacity to come after the honours."

"It is not then, the degrees, but the present system of conferring them to which you object?"

"Yes, and for these reasons: Art, like Nature is a stern mistress, a very royal sphinx, whose secrets are not to be wrenched from her *even by her chosen few*, without daily patient and vigilant watching, earnest comparisons, and self-communings; and by slow steps only can the neophyte become the high priest. Do not mankind recognise this principle in many things? Who would place a very young clergyman, however pious or clever he was—on the throne of an archbishop as high up? Who would propose elevating a young barrister of four or five and twenty to the position of the Lord Chief Justice, as indeed that of any of Her Majesty's learned judges? Fancy what confusion there would be if an ensign or lieutenant with his beard scarce full-grown, were suddenly raised to the dignity of a field marshal or major-general *merely because he knew his drill*. Is not the necessity of something beyond the school education apparent in all this?

"Again what have you left to confer on those whose experience and knowledge has produced such fruit as to render their names *honoured in the profession* if your highest degrees are given for a mechanical exam. within the reach of every schoolboy with a good memory. What a parody on the grand old saying 'Laborum est ornare' is the modern idea of working only to get a handle or tail to your name. Besides, the commercial spirit of competition (that most deceptive of all principles) is entirely adverse to the purer spirit of high art, and I opine that an examination, if such were possible, would prove

that but a small percentage of our degreed men—I mean those who have sought it themselves—for the last thirty years belong really to the *lower temple*. If the sentence ascribed to the giant Handel be correct, he evidently recognised the same defect."

"You are an enthusiast, old friend, and say much that will not be listened to. You are going against the season of the day. What's the good of it?

"An enthusiast, you call me. I thank you. You could not have given me a nobler title. But for the enthusiasts where would the world be? What were Columbus, Luther, Galileo, Hunter, Livingstone? What were the martyrs, Latimer, Ridley, and the rest of the heroic band? How many of them were listened to? how many of them were *'against the stream of the day!'* And you ask, *What's the use of it?* Thus, simply the conscientious enthusiast often kindles an unextinguishable fire, for truth reason utterly dies out, and the better part of him will surely live for the benefit of his human brothers.

"A truly grand idea, old friend; but it won't be believed in, you will be called jealous."

"To which I would answer with our laureate, 'Let them rave,' replied the Professor—but I am jealous, too, for the honour of the profession on one point. So long as our present system continues, we shall be justly subject to such strictures as

The part writing, not always of the purest, containing false relations and clumsy progressions, contains but little idea, besides being wanting in technical knowledge. I could multiply these by the dozen, verdicts by some of our leading critics on the works of men who have graduated. This is not as it should be. It is patent that such things arise, not from want of absolute education, but the lack of experience.

"And you think that can be altered?"

"Decidedly! If my idea of a Royal National College were carried out, with its attendant examinations and diplomas, every recognised professional teacher would commence his career as a *thoroughly educated musician*. After the lapse of four or five years his university degree of Mus. Bac. should be open to him, subject to the full term of the present *doctor*.

"But for the DOCTUS—the *learned*, the acknowledged authority—I would have no room, nor would I allow the title to be bought. It should be conferred for proved capacity either as an original composer write conductor (in the fullest sense) or teacher do any man he should be decidedly above the general run of his brother professionals, no matter how high the standard of mediocrity and from this chosen band should all fresh members of the Royal National College be elected. Nor do I consider there would be much difficulty in carrying this out, from the first of the thorough foundation laid in earlier years, and the time that must necessarily elapse before such honours could be received.

"And in case of a genius?" suggested Harry.

"True genius overrides everything," was the reply, even in a mechanical way. I remember Thalberg once saying, 'Genius will always enable a man to put as much on two as on ten fingers,' and never was truer word spoken.

Here the servant entered with a card. "Miss —— wishes to speak with you, sir."

Harry nodded, and as the girl retired handed the card to the Professor with a smile, and the words, "Our musical governess."

"What!" cried the old gentleman, "L.A.M. after her name, and at her time of life! Why they will say she is an old-fogy dressed lamb fashion. Good-night old boy!"

"Good-night!"

VEC.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

LEIPSIC, *November* 1875.

Our winter season began brilliantly on the 14th of October with the first Gewandhaus concert. Beethoven's overture (Op. 124) headed the programme, while Schumann's symphony in C major, No. 2, concluded it. The execution of both these orchestral works was beyond all praise; in fact, the symphony we never heard played to greater perfection. It has taken the German public twenty years to understand and value this great work of Schumann's genius. We recollect the time when his C major and E flat symphonies were almost coolly received, while the symphony in E flat, No. 1, and that in D minor, No. 4, were enthusiastically applauded. The two last named symphonies are now as much admired as then, but the public has also become intimately acquainted with the second and third symphonies, and has at last learnt to understand and appreciate them. Our concert directors, and amongst these especially Carl Reinecke, have yearly brought forward these symphonies, in spite of many inimical and opposing opinions, to the great exertion it is mainly due that they have now become favourite pieces of our concert programmes.

Kapellmeister Ferdinand Hiller from Cologne, and Mme. Amalie Joachim were the distinguished soloists at this first concert. Hiller played a manuscript piano concerto (in E flat major), with youthful vigour and freshness. This veteran master was received with well-merited applause, and we must bestow our unqualified admiration on his playing. This new piano concerto (we believe his third) claims our interest on account of its ingenious construction, but does not at all come up to his first, in F sharp minor. Mme. Joachim sang the air "O, Do din mich befreit," from Gluck's *Iphigenie in Tauris*, and songs by Schumann and Schubert. Her beautiful alto voice has lost none of its sonority and power. We have again to admire the chaste and feeling style in which she sang.

The second Gewandhaus concert brought it, as the only orchestral work of the evening, Beethoven's F major symphony, which was excellently rendered. Quite a novelty it was the appearance of the Bavarian court opera singer Mlle. Lotte Radecke, from Munich. This young lady is endowed with a high soprano voice of great compass and more sonority and very even in all registers. Mlle. Radecke showed off to great advantage in "Wie ohne mir der Schlummer" from *Freischütz*, and in songs by Schumann, Rubinstein, and Wagner. The songs of the two last-named composers more particularly attracted our attention. Rubinstein's song "Ach, wenn es doch immer so bliebe" is as beautiful as it is simple, equally pleasing in its way as Wagner's "Schlummerlied" which he composed during his first stay in Paris, and in which he has cleverly caught the spirit of the French taste of that time. The instrumental soloist was Joseph Joachim who played the adagio and allegro from Spohr's sixth concerto (G minor), a remarkably fine violin concerto (A minor) by Bach, two interesting pieces by Leclair, and the Hungarian Dances by Brahms. It is needless to speak more about the performance of this great artist, for we should only have to repeat praises already bestowed.

In the third Gewandhaus concert Mme. Clara Schumann played. We are delighted to report that, in spite of a forced inactivity of two years, this lady now at an age of fifty-six years, reappeared with all the vigour of former times. She played Mendelssohn's D minor concerto, and six very compositions of her husband's, of which the E minor caprice from the "Studies for Pedal Piano," was the finest and most interesting and in which Schumann has shown that canon writing need not at all hamper the fantasy, but that in fact, it supplies another form of expressing new and peculiar ideas. Mme. Peschka-Leutner sang the first recitative, "Ah, in mitternächtiger Stunde," and the following air of Jessonda, from Spohr's opera, in a most charming manner as well as Rubinstein's fine song "Es blinkt der Thau," and a song by Albert Tottmann. The concert concluded with Brahms' second serenade. This work is written only for tenors, violoncellos, contre-basses, and wind instruments, with the exclusion of violins, trumpets, and drums. We have therefore to do with a composition in which a striking forte and a number of other orchestral effects are impossible. This produces, during the five rather long movements of the serenade a certain monotony in colouring. In richness of ideas this second serenade does not, in our opinion, come up to the first in D major. It was coolly received by the public, yet we hope it may be reproduced.

The fourth Gewandhaus concert on the 4th of November, the anniversary of Mendelssohn's death, was opened with this master's eight-part motett "Mitten wir im Leben sind von

dem Tod umfangen." We take this motett to be the most touching *a capella* composition of Mendelssohn's. It was rendered by the Gewandhaus chorus in an excellent manner. We can say the same for the rest of the choruses and chorals from *St. Paul*. Of this sublime work the overture and numbers two to eleven were given. The arias sung by Frl. Gutschbach and Herr William Mueller excellent interpreters. The gentleman's excellent tenor voice and school pleased much. The parts of the two false witnesses were sung in a sceptical manner by Herren Hangar and Ruffert, pupils of the Conservatoire. An excellent performance of Beethoven's "Heroic" Symphony concluded the concert.

We have also had two chamber-music evenings at the Gewandhaus. In the first, on the 16th of October, Hiller played with Herr Schroeder a new sonata for violoncello and piano of his own composition and three new "Fantasie stücke," "Gestalten aus dem Mittelalter" for pianoforte solo. The sonata, as well as the second of the "Fantasie-stücke," "Der Minnesänger" pleased us much. The concert began with Mozart's G major quartett and ended with Beethoven's F major quartett (Op. 59, No. 1). Our excellent Concertmeister, Schradieck, took the first violin. Beethoven's quartett, more especially, was splendidly rendered. On the second evening Concertmeister Koenigen, after a long illness, led a new and pleasing quartett by Leo Grill and afterwards Mozart's A major quintett. The principal interest was, however, centred in Mme. Clara Schumann's performance of Beethoven's E flat major trio and of four pieces from the "Kreisleriana," by Robert Schumann. In response to the enthusiastic demand for more, she added "Aufschwung" and "Traumeswirren" from the "Fantasie-stücke." We have to admire not only the incomparable performances of this artist, but also her perseverance.

The Conservatoire commemorated the death of Mendelssohn in a becoming manner. Of the performances of the pupils we can speak with approval. The fine rendering of Haydn's F minor variations by Miss Dora Schirmacher, of Liverpool, calls for special commendation. *A Requiem* for chorus, string orchestra, and organ composed by Herr Michael von Kelaschowsky ended the concert. This composition was performed by the pupils of the Conservatoire under the direction of the young and talented composer.

Of the prospect of our future Opera, we have to speak with the greatest concern. On the 1st of July next we shall lose the greater number of our most excellent singers and members of our Opera. Herren Gura and William Mueller, and Mesdames Peschka Leutner and Mahlknecht will leave us. Meanwhile the old directors seem to intend giving us, before their departure, as many novelties as possible. The comic opera *Der Widerspänstigen Zähmung* by Hermann Goetz, and Carl Reinecke's pleasing operetta, *Ein Abenteuer Händel's* are in preparation.

The scheme of the Gewandhaus concerts contains, amongst other new compositions, a symphony in D minor by F. Gernsheim; a third serenade (A major) for orchestra by S. Jadassohn; the oratorio *Das Verlorene Paradies* by Adolf Robinstein; and a new work, for chorus and orchestra, by Hoffmann.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, *Nov.* 12, 1875.

THE concert season has begun. Like an *avant-garde*, the four well known Swedish singers opened the field last Saturday evening with the first concert, which was well attended, and pleased as much as former performances. On Sunday Nov. 7th the *gros* of the army appeared on the arena, when the first Philharmonic concert took place, and the great concert room of the Musikverein was filled to the last seat. For the first time Herr Hans Richter, the Hofoper-Kapellmeister, was in front of the Philharmonic band as their conductor, beginning with the *Faust* overture by Richard Wagner who himself was present in the Fremdenloge. No wonder that every member of the orchestra, down to the tympanist, tried to do his best. As the same overture had been heard here last year, as well as previously, curiosity was the more excited regarding the new conductor's reading; nevertheless, there were but only some slight points of difference, as, for instance, in the somewhat slower *tempo*, and the want of fire here and there. The overture was followed by a concerto for stringed instruments by Seb. Bach, the second movement of which—an adagio, with violin solo—was taken from a sonata by Bach, arranged for orchestra by Hellmesberger who also undertook the solo. Though great was the step backwards from Wagner to Bach, the audience seemed quickly at home and was liberal enough with applause. The concert reached its zenith with the "Eroica" symphony particularly in the funeral march, whose gigantic lines the hearers listened to as to no *evangile*. Here, again, the conductor inclined sometimes to beating the time too slow; but on the whole the execution was excellent, and worthy of the applause which followed each movement.

Next Sunday we shall have another interesting performance—the first Gesellschaft's concert, conducted, after a pause of five years, by Johann Herbeck who has now resumed the conductorship of the society. The programme is the following:—Symphony by Haydn; two new choruses *à capella* by Herbeck; an aria from *Adrast* by Schubert, sung by Herr Walter; and lastly the *Lobgesang*.

Herr Hellmesberger has advertised the programmes of his three first quartet-soirées. We shall hear quartetts by Mozart, Schubert, and Beethoven; a new piano quatuor by Brahms, with the composer at the piano; a quintett by Goldmark; the piano quintett in F minor by Brahms; a new piano quatuor by Saint Saens; and Mendelssohn's octetto (the second quatuor by four ladies).

The Hofoper has met with a prosperous wind as Richard Wagner himself has consented to superintend *the mise en scène* of *Tannhäuser* and *Lohengrin*, which will be performed without abridgment. To make the necessary arrangements of the Venus scene in accordance with Wagner's intentions, Frau Lucile Grahn (Young), the ballet meisterin from Munich, has been invited. Frau Materna will sing the *rôle* of Venus, Frau Ehnn that of Elisabeth, and Herr Labatt that of Tannhäuser. The reception of the most honoured bride could not be more busy and noisy than once when the hum of Bayreuth mentering the opera house to watch over his great works in Vienna for the first time.

The new opera *Carmen* by George Bizet, was performed for the first time on October 23rd, the first representation on German ground. Heard for the first time in Paris on the 3rd of March last opera was received with a certain *éclat* which, however, has been exceeded in Vienna. I think the sudden death of the composer just in the prime of his career has had its effect here for the opera, in its totality, does not equal its fame. It lacks, first of all, pure melodic invention, sensational scenes, striking effects in harmony and rhythm overload the score, and at last fatigue the hearer. In return, there is much spirit and dexterity to be found in the energetic and fresh treatment of the choral and dance figures, and a never-failing brightness in the instrumentation; original Spanish melodies (as the scene is in Seville) are used with great skill, and are often striking. But where the movement depends upon a melodious large cantilene, the attempt fails. The argument, by Meilhac and Helevy is based on the beautiful novel "Carmen" by Prosper Mérimée, and treats of a wicked wife who, forgetting honour and duty, brings ruin to an honest man. The circumstance that the same wife to the novel can likewise be devoted and self sacrificing is omitted in the opera, and therefore the whole story misses its point and fails in interest. The opera was represented with much care. The scenery left nothing to desire, choir and orchestra, both much occupied, were excellent. Frau Ehnn (Carmen) was better as a singer than an actress; Herr Müller, her sacrificed admirer (José), was excellent in every way. Herr Storm (Escamillo, the Torreador), another admirer was not fit for that *rôle*; the other *rôles* were represented by Frau Kupfer Frl. Tagliana, Herren Schmitt and Hablawetz. The opera, well spoken of by the papers of the day would not fail to attract on being repeated, and will last as long as we have no better novelty.

As the 2nd of November is the day devoted to the memory of the dead (Allerseelentag), the Hofoper found it suitable to

perform Verdi's *Requiem*. The number of mourners must have been great—as they were enough to fill the house three times—on November 1st 2nd, and again on the following Sunday. The work was carefully performed, the solos being sung this time by Frau Wilt, Frl. Tremel, Herren Walter and Rokitanski. The latter blom was better than his predecessor Signor Medici but the quatuor in itself could not reach the Italian one. The list of operas performed from October 12th to November 12th includes *Troubadour Dinorah Robert der Teufel, Zauberflöte Königin von Saba* (three times), *Faust, Judin, Carmen* (six times), *Fliegende Holländer, Don Juan, Fidelio, Hans Heiling, Martha* and *Afrikanerin*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

Trinity College, Dublin, *9th Nov* 1875.

DEAR SIR,—Will you permit me to say how thoroughly the pleasant but trenchant article called "Sham Jewellery" in your last month's Number meets the views I have for several years advocated. Here we have always considered that one who seeks to occupy a high place as a musical artist should be sufficiently educated to enable him to meet such literary men as he may encounter freely and upon equal terms. Further with reference to your article, I cannot think that the growing tendency among our young musicians to enrol themselves as members of the Universities is an unhealthy sign, but rather the reverse. An ambition for social and literary distinction is, if not directed, more a feeling to be encouraged than combated. I beg to send you a copy of a page from the "Dublin University Calendar" which contains the regulations under which, since the date of my succeeding to the chair of music in 1861, our degrees have been conferred. We endeavour as you will perceive, so to educate candidates, that while they are thoroughly informed upon the most recent developments of their own art, they shall also take rank as gentlemen of general education in whatever kind of literary society they may chance to be thrown. Neither Oxford nor Cambridge has as yet taken any action in this direction. And yet I know that Sir Fred. Ouseley and Prof. Macfarren sympathise with the views I have here very imperfectly endeavoured to set forth: the former is known as an accomplished literary and philosophical musician: to the latter we are indebted for some of the most admirable literary essays upon that art of which he is so bright an ornament. But the guiding body in neither University seems to be as yet sufficiently impressed with the necessity for the more *general* education of musical graduates. The government of the University of Dublin have repeatedly signified to me and to Prof. Mahaffy the Examiner associated with me, their wish that no graduate shall be presented by us unless he shall have been educated both as a gentleman and an artist. Should this subject, already so effectively started in the RECORD seem to you worthy of further discussion in your columns, as deserving of a few lines of editorial comment, I might effect good in attaining an object now everywhere sought for, to educate and elevate the musician. I am &c.

R. P. STEWART
Professor of Music in Dublin University

REGULATIONS *for obtaining the Degrees of Bachelor and Doctor of Music in the University of Dublin.*

PRELIMINARY CONDITIONS.

A Bachelor of Music must be matriculated in Arts,* and if he shall not have obtained his Degree of Bachelor of Arts must, in addition, undergo Examinations in the following subjects:—(1) English Composition, History and Literature; (2) a modern Foreign Language (French, German, or Italian); (3) Latin, or instead of it, a second modern Language; (4) Arithmetic. He must also lodge with the Senior Proctor, at least one month before the day of the Public Commencement at which the Degree is to be conferred, the full score, legibly written, of a piece of Vocal Music, of which all portions at least must be in four real parts with accompaniment for an organ or stringed band.

EXAMINATION FOR THE DEGREE OF MUS.B.

The above conditions being fulfilled, the Candidate (provided his musical composition is approved of by the Board) must pass an Examination in the Theory and Grammar of Music, and in Thorough Bass, to be held by the Professor of Music, assisted by one or more Fellows appointed by the Board. He must also, if required to do so, conduct the performance of his composition, produced at his own expense, in one of the public Halls in the College, according as the Board may direct. The Proctor cannot undertake for the private grace of the House till these conditions are fulfilled.

EXAM BEFORE THE FOR THE DEGREE OF MUS.D.

A Doctor of Music must have obtained his Degree of Mus.B., and must compose and conduct under the conditions already mentioned in the Mus.B. Examination, a piece of Vocal Music, of which a portion at least shall be in eight real parts, with accompaniment for a full band. Before the private grace of the House is obtained the Candidate must pass an Examination on Instrumentation, and such other subjects connected with the Theory and Practice of Music as the Professor of Music may think fit. The Candidate will also be required to write within a prescribed time points of Harmony on given subjects, or on given basses.

FEES.

Bachelors of Arts in the University of Dublin will in future obtain their Degree of Mus.B. for a fee of £5. This Degree is intended to show that a sound practical knowledge of Music has been realised, sufficient to manage and conduct a chorus or an orchestra as ordinarily met with in choral services. Under all other circumstances, the fees will be as follows:—

For Bachelor of Music . . . £10 0 0
" Doctor " " . . . 20 0 0

N.B.—These fees are additional to the Matriculation Fees above mentioned. Both the Degrees may be taken on the same day provided all the conditions are fulfilled.

* *Matriculation* may be defined as entering the University which is done by passing the Entrance Examination in any two Latin and two Greek books the Candidate may select, in English and Latin Composition, in Elementary English History, in Modern Geography, and in the Elements of Arithmetic and Algebra. The Matriculation Fees amount to £15.

Reviews.

Compositions by JULIUS RÖNTGEN. Op. 1, *Sonata für Pianoforte und Violine*; Op. 2 *Sonata für das Pianoforte*. Op. 4 (*Drei Hefte*), *Aus der Jugendzeit. Kleine vierhändige Clavierstücke*; Op. 5, *Ein Cyclus von Phantasie-stücken für Pianoforte*. Op. 6, *Ballade für das Pianoforte*. Op. 7 *Suite in vier Sätzen für Pianoforte*. Op. 8, *Phantasie für das Pianoforte*. Leipzig: Breitkopf and Härtel.

MANY who were present at the Düsseldorf Musical Festival of 1865 will recall with pleasure the zeitle by which it was supplemented, given by Herr Julius Röntgen for the production of his own compositions. Though at that date he was but a lad of fourteen he had already composed a symphony an overture, and various other smaller works. In his performance of three preludes and fugues for organ and a set of variations on an original theme, as well as a duo for violin and viola, performed by Herr Joachim and his father Herr Röntgen the well-known Leipzig Concertmeister were recognised all the marks of extraordinary talent, if not of genius, and on all sides the brightest hopes were expressed for the young composer's future. With this foreknowledge of his antecedents we have felt the more interest and curiosity in perusing those of his compositions which, so far as they are included in the list which heads this notice, have since been published. It is to be regretted that the "Opus number" of musical works in general affords no certain clue to the chronological order of their composition and therefore cannot be regarded by the critic with any certainty as marking the progress or retrogression of a composer's career. It may however be accepted as a general rule that a German composer of high aims will publish the best work from an artistical point of view that he has in his portfolio as his "Op. 1." while, on the other hand, the English aspirant, acting on the advice of his publisher, can only look forward to doing what he has gained the public ear by writing down to the level of popular ignorance, and bide that in wait for a turn in the tide of affairs, which seldom if ever comes.

A comparison of Herr Röntgen's sonata for violin and pianoforte, Op. 1, with his sonata for pianoforte alone, Op. 2, seems to bear us out in the theory we have propounded. The first named is marked with a boldness and independence, over and above that arising from the succession of the keys of its three movements, a minor, b flat, and a minor—to which this second can lay no claim. On the other hand there is a larger amount of charm, fancy and natural musical feeling in the scherzo and adagio of the latter than in any movement of the former.

The duets, as their title implies, are less pretentious in their scope than any of the other works before us. Though here and there we find much to admire in them, they by no means fulfil the good aims of duet-players—that the interest should be divided between the two players—but in the manner of their laying-out they are similar in character to Herr Reinecke's duets for pupil and teacher, in which the first player has seldom more to do than to double the melody in octaves, while to the musician their real interest centres in the rhythmical and harmonic march of the accompaniment sustained by the second player.

We do not care much for the Cyclus of "Phantasie-stücken," assuming that each of the seven pieces of which it consists with the exception of the last is complete in itself, do we see the force of the composer's direction that these pieces must follow each other without interruption, except on the ground that the last leads back to a repetition of the first in a modified form.

There is a good deal of charm and gracefulness about the "Ballade," dedicated to Professor Oakeley which, in a drawing-room piece, will probably render it the most acceptable of the lot. To players who delight in arpeggios and in executing a melody mostly confined to a middle part this piece will be especially welcome.

The Suite, which consists of an entrada, an andantino, a scherzo, and a passacaglia & gigue, and is appropriately dedicated to Dr Franz Lachner—seeing that the veteran has done more perhaps than any other living composer to extend the scope of this form of music—we are inclined to regard as the best of these pieces.

Though recognising to the full the scholastic merit of the smooth-flowing canon and of the masterly fugue which it contains, we must here let the "Fantasie," which, classical though it be, seems to us to suffer from its length and often too-disconnected form, for which however, being what it professes to be—viz., a fantasia—some allowance should perhaps be made.

Bearing in mind the reports which reached us some six years ago of the bright hopes entertained respecting the future of this young composer who even then had attained an amount of proficiency far beyond his years, we cannot but confess that an examination of these of his published works before us has been attended with some disappointment arising from the fact that their subject-matter as a rule, by no means seems to us to be on a par with the scholarship they display. With the generality of works received through the ordinary channel for review it is manifestly the critic's duty to speak of them as he finds them, without taking into consideration the fact of their emanating from youthful aspirants from amateurs, or from those whose powers are on the wane. In the present instance, it having come to our knowledge by a mere accident that the works before us are those of a youth who even now is barely out of his teens, we have thought it right to call attention to this fact. There seems, however, less reason for doing this, because externally these compositions of Herr Rüntgen's evince extreme fluency and the matured scholarship as regards command over harmony counterpoint and musical form. Internally they seem to us to be deficient in charm feeling passion, and individuality: but these it may fairly be averred, are all qualities which one has no right to demand from so youthful a composer. That Beethoven, Schumann and, in a less degree Mendelssohn are Herr Rüntgen's gods and that therefore he has been carefully brought up in the best school it is easy to see. That he possesses in but of the highest order is equally apparent: but his genius as an originator he has still to prove: this, time and perseverance alone can attain. Should what we have written meet his eye, we trust that it may be accepted as no encouragement to renewed efforts. We shall keep a look-out for his future essays.

Macbeth (von *Shakespeare*). *Symphonische Dichtung für grosses Orchester—componirt von* H. Hugo Pierson. Op. 54. Partitur. Leipzig: J. Schuberth and Co.

Before speaking of the work, it seems but just to confess that but few opportunities having been accorded to us either of listening to the much discussed composer or of reading his scores, we are not in a position to offer an opinion upon the merits of his works generally. Whatever we may think of his oratorio *Jerusalem* as a whole, there are certainly passages in it which could only have proceeded from a deeply religious mind. His choice of such works as the Second Part of Goethe's *Faust*, Shakespeare's *As you Like it*, *Romeo and Juliet*, and the work before us for musical illustration, sufficiently evidences his poetical bent, his artistic earnestness and laudable ambition. But that such a choice, which after all is not more than one would demand from any one who has received a liberal education, and has not been brought up as a mere musician—should be accompanied with satisfactory result by no means follows as a matter of course. In regard to the work of which we have now to speak—we have no hesitation in asserting that the very reverse is the case. Instead of restricting himself to a mere set portrayal of the leading traits and feelings of the principal characters of Shakespeare's play, it seems rather to have been Pierson's aim to reproduce the entire march of its principal events. With this end in view, and lest any misconception should arise as to his intentions, he has interlarded his score with quotations from the play, docketing each motive with the passage which suggested it. For such a plan it will be said, there is ample precedent in Berlioz's overture Paradise and the Peri. But here it may be replied, we have music which, apart from the fact of its being cast in an orthodox and intelligible form, and apart from any programme, can be listened to with interest and pleasure; and that this certainly cannot be said of Pierson's *Macbeth*. The first motto which meets our eye on perusing the score is "Hours dreadful and things strange" from Act II. sc. 2. When we recall the dreary hours which three auditions of the work and sundry rehearsals of the score have cost us, together with the "things strange" which are to be found therein, it seems no exaggeration to add that this motto might as well stand for the whole work as for the short introduction which professedly is suggested. Those parts of the work which are the most developed and which most strike the ear of the listener are the "March of the Scottish Army," the "Witches' Dance," and the "March of the English Army." These it will be seen are mere accessories to the play, and should not have from a musical predominate over points of more absolute importance in its development. Many of the passages selected for musical illustration seem totally unfitted for such a purpose. For instance, how is the

> "Vaulting ambition that o'erleaps itself
> And falls on the other side,"

to be depicted in music?

We by no means object to "programme" music on principle, but we do think that, in addition to its being expert in the subject-matter which it undertakes to illustrate, it should fulfil some of the general conditions of pure instrumental music, and that the fact of it being programme music should be no excuse for shortcomings in this sense. If it be truthfully suggestive and interesting in its musical construction, we could easily condone the per-pound-the form of such music even though at times it be not always actually pleasant to listen to. Beyond the undoubted earnestness of purpose with which directed though it be, which is displayed in Mr Pierson's work, and its clever and sometimes novel orchestration, we cannot recognise a redeeming point. Though we cannot but admit the beauty of the Lady Macbeth motive—which nevertheless is but a reflex of Weber—it seems not too much to say that we cannot recall having ever listened to a work of such pretension which at the same time has proved so thoroughly destitute of interest and charm.

The Black Knight. Romance for Piano. Arthur O'Leary. *Variations on "Ar hyd y nos."* for Piano. Wellby Richards, A.R.A.M. Lamborn Cock.

Mr O'Leary's production is exceedingly well written, and although strongly suggestive of Mendelssohn, both in idea and treatment it is decidedly interesting. We must however enter a mild protest against the expedient adopted by the composer—for no apparent reason save that of endeavouring to impart an artificial interest in the piece, apart from its musical pretensions—by stating "that the title was suggested by the late Sir Sterndale Bennett."

The Variations by Mr Richards are not particularly captivating. A so-called Introduction which is really a variation taking precedence of the melody itself, with all other Variations, strikingly similar in style, and a fugal Coda all in the key of A flat, without a break of any kind, seem become a trifle wearisome to even the most enthusiastic admirer of Welsh music and musicians. From a purely scholastic point of view they are free from technical blunders, but their intrinsic excellence is scarcely such as to warrant the dignity of print."

Popular Classics for the Pianoforte (4th series). Selected, edited, and fingered by Walter Macfarren. Ashdown and Parry.

The editor of this publication may lay claim to considerable care and research. The twelve pieces which are now before us are well chosen, both as regards usefulness and variety of style. Bach, Beethoven, Chopin, Hummel, Paradies, Scharwenka, Steibelt, and Weber are the composers represented, and we may briefly describe the general character of the selections as being the reverse of hackneyed.

Gigue de Corelli. Transcription par Maurice Lee. Augener and Co.

It is surely significant of a healthful reaction in the general musical taste when editors and publishers find it worth while to revive the half-forgotten works of which the above-named is a type. The music is charmingly quaint and yet it sounds as fresh as if it were written yesterday. The "transcription" is well done, and is laid out for the pianoforte in a manner which renders it perfectly easy of execution.

The Organist's Quarterly Journal. Part 26. Novello and Co.

The various contributions to the October Number of Dr Spark's periodical are played in exact order of merit. Guilmant's very clever "Fantaisie sur deux Mélodies Anglaises" is a really valuable addition to the rather limited range of concert pieces for the organ, and it will go far towards rendering the feeble tune known as "Home sweet Home" endurable, if not interesting. The last movement of F. R. Ritter's sonata is dull and interlarded with not

uninteresting; while the "Prelude and Postlude," by C. J. Frost, are both weak in material and faulty in detail.

Looking back to the earliest issue of this work, in which at least four out of five pieces were intrinsically valuable, we are compelled to remark that recent Numbers scarcely bear the comparison. In the present instance thirteen of the twenty pages seem to be merely introduced as padding, or as a foil to the remaining seven.

A Triumphal March, for the organ, by R. R. Withers (London: J. Bath; Leeds: F. Ruler), will probably be more interesting to the composer's friends than to organists generally. A perusal of the work has not imbued us with any consciousness of triumph.

Select Anthems, from the Works of English Composers, edited with suggestions for Tempi, Marks of Expression, and an independent Organ Accompaniment added. By FRANCIS EDWARD GLADSTONE. London: Augener and Co.

THIS collection of anthems includes two by Dr. W. Hayes, "Praise the Lord, O Jerusalem" and "Great is the Lord;" two by Dr. Boyce, "O Where shall Wisdom be found" and "By the Waters of Babylon;" two by Dr. Greene, "God is our hope and strength" and "O God, of my righteousness;" J. Weldon's "In Thee O Lord;" and Dr. Croft's "God is gone up with a merry noise." It will readily be admitted that a more judicious selection could hardly have been made from the works of these worthies of the eighteenth century. Though their music, to a large extent, has had to give way to that of their successors, the anthems before us are among those which seem the most likely to endure the longest. In preparing this work for the press, it is stated in the preface to the second edition, that the editor and publishers have had in view—1st, a careful comparison of old and new editions; 2nd, the addition of an organ part suitable to modern instruments; 3rd, the issue of the work in a convenient form, and at a very low price. Experience and care have been largely brought to bear upon the task which to Mr. Gladstone has doubtless been one of love. The presence of a free organ accompaniment is fully justified by the fact that the old writers were in the habit of writing down but a bare sketch of their accompaniments, relying upon the ingenuity of the organist to fill them up from the figured bass. The art of accompanying from a figured bass being much less studied now than formerly, the need of a fully-written out accompaniment becomes all the more apparent. Mr. Gladstone's accompaniments are worthy of high commendation. They are cleverly done, and certainly would wonderfully enhance the effect of the music. These accompaniments are, for the most part, laid out for large organs; indeed, in some cases, for instruments of exceptional power, as is most apparent in "God is our hope," in which there is a double pedal part for 32, 16, and 8ft. stops, with "great" organ (8 and 16ft.) coupled to full "swell"—a plan of registering requiring an amount of wind pressure which the bellows of but few instruments are sufficiently powerful to supply. Nevertheless, we cannot but think that there is much in these accompaniments, as well as in the suggestions for tempi, marks of expression, and registering, from which those even may profit who have only small instruments at their command. We are glad to find the alto and tenor parts printed in their proper clefs. For the retention or revival as some may regard it, of such a plan, no apology is needed. Connoisseurs in music-engraving will not only prize the general clearness of this work, but will be especially pleased with the bold Venetian character of the letterpress.

The Heart I ask from Thee, Love. (*Willst du dein Herz mir schenken.*) Song. By J. S. BACH. London: Augener and Co.

THIS is the song which plays so important a part in Brachvogel's pleasant and interesting romance, an English adaptation of which, under the title, *Friedemann Bach, or the Fortunes of an Idealist*, has recently been issued by Messrs. Tinsley. Therein is found a *fac-simile* of it as it appears in an old manuscript music-book which forms part of the Bach Collection in the Royal Library at Berlin. In this book, the contents of which are partly in the handwriting of J. S. Bach and partly in that of Anna Magdalena, his second wife, it is entitled "Aria di Giovannini." A label attached to it, in the handwriting of Zelter is inscribed as follows:—"*Giovannini* was probably Bach's *pastoral* name." It may be presumed that the words and music were composed by him during his courtship of Anna Magdalena. This copy is in a girlish hand—probably that of her to whom the composition was addressed. As Zelter does not seem to have doubted its authenticity, neither, perhaps, should we. It must be said, however, that it has but slight resemblance to Bach's usual style. But be the author who he may, there is so quaint and loving a charm about this little song, that it can hardly fail to become as popular here as of late it has been in Germany. To suit the compass of different voices, it is published in two keys—A flat and C. As to the original, no *tempo* is marked. It may be hinted, therefore, that it should be sung at a much slower pace than perhaps at first sight suggests itself.

God is the Lord. Full Anthem, by C. J. FROST (Novello and Co.), contains some effective passages, and is decidedly more to our taste than is a *Te Deum* from the same author (also published by Novello and Co.). The latter composition adds fresh evidence in proof of the difficulty under which those labour who essay to provide a setting of this hymn which shall be compressible within the required limit of two or three minutes. Neither of the above-mentioned works, however, exhibits much constructive skill.

The Iron Founders. Over the Mountain Side. The Anglers. Sweet to Live amid the Mountains. These titles belong to a set of Part songs by W. W. PEARSON (Novello and Co.), one at least of which appears to have attained considerable popularity. Their composer evidently possesses a pleasing vein of melody and no little feeling for good effects of harmony. The "Iron Founders" may perhaps be singled out as the best song of the four. It is formed very much upon the model of some of Sir H. Bishop's (so-called) glees, having an independent pianoforte accompaniment in places. The words are particularly suitable for part music, and the piece is likely to give much pleasure wherever it is well sung. Its author would, however, do well to aim at a more symmetrical form in future compositions in this style. There is a want of coherence in the present example which, to some extent, detracts from its merits.

Six Offertory Sentences, by G. H. F. ORWIN (Novello and Co.). The singing of the "Offertory Sentences" is neither justified by the Rubric nor (so far as we are aware) by tradition; and the words do not, as a rule, lend themselves happily to musical treatment. It is, therefore, a matter for wonderment why music should be composed for them at all; and the publication under immediate notice is even more than ordinarily unaccountable, as the arrangement is for treble voices only. However, the motive which has brought forth these little compositions is not so much a matter for our concern as is the music itself. In regard to this we have not much to say. Each piece is of the most trifling dimensions, and thus no scope is afforded the composer for a full play of his powers. The writing is, on the whole, smooth and singable; and, putting aside any question of propriety, we see no reason why these "Sentences" should not find favour as well as other productions of the same class.

Piping down the Valleys wild. Infant Joy. Two Songs. By M. G. CARMICHAEL. (Stanley Lucas, Weber and Co.)

THESE little ditties are far above the average. Conceived in a musicianly spirit, and pregnant with freshness of idea, most happily expressed, they cannot fail to find favour with those who appreciate simple excellence, without a trace of that pretentiousness too often met with in these days of so-called "higher development."

MUSIC RECEIVED FOR REVIEW.

From Augener and Co. (*Davy, F. A., M.D.*) "Penitential Prayer," Song. (*Gregory, Geo. H.*) "Bourrée." From H. Beresford (*Mountford, J. G.*), Grand Military March. From Boosey and Co. (*Russell, Geo.*), "Friendship," Song, and "Song of the Silent Land." From Chappell and Co. (*Richardson, J. E.*), "Bereft," Song. Stokes' "Memory-aiding Music Staff." From A. Collard—"Collard's Method of Practising the Flute," No. 5. From Cramer and Co. (*Barri, Odoardo*), "For true love's sake," Song—(*Marriott, C. H. R.*), "Fair Ellen at the Mill," Ballad. "Song of the Flower Maiden," Song. From B. Hollis (*Cooke, S. C.*), "Good Night," Four part Song—(*Evans, D. Emlyn*) Llewelyn's Grave, Recit. and Aria—(*Gabriel, Virginia*) "A Dream love," Song. "The Old Garden," Song. (*Macfarren, G. A.*) "The Old House far away," Song. Vocal Part Music, Nos. 1, 2, and 6, 7—(*Spinney, W.*) "The Lost," Part Song. (*Towers, R.*) "Sunshine," Song. From H. Holloway—"A few Words on Musical Education," by a Professor of Music. From C. Jefferys (*Rogers, F. F.*), "The Old Grey Tower," Song. From Wm. Morley (*Rimbault, E. F.*), "Ragged and torn."

Concerts, &c.

CRYSTAL PALACE.

AT this date we hardly feel called upon to speak in detail of the fourth of the Winter Saturday Concerts, which took place on the 23rd October, and, but for negligence on the part of the postal

Digitized by Google

authorities, would have been reported in our last issue. For the sake of completeness we may however add that the instrumental works brought forward included H. Hugo Pierson's symphonic prologue to *Macbeth* (reviewed in another column) Beethoven's concerto for pianoforte and orchestra, No. 4 in G, with Mr C. Hallé as its exponent the same master's symphony No. 2, in D and Cherubini's overture to *Anacreon*. The vocalists were the Misses. Carlotta and Antonietta Badia—who made a very favourable impression by their duet singing—and Mr Pearson.

It was probably the presence of two such popular artists as Mme. Norman-Néruda and Mr Sims Reeves which, in spite of a counter attraction in the shape of Rossini's *Stabat Mater* &c. at the Alexandra Palace, drew a far larger audience than as yet had seen the season in the fifth concert. If we are right in thus accounting for the presence of so unusually large an audience, it must have been a trial of patience to those who came together solely to hear their favourites to have to sit through a dreary overture by R. Volkmann and Spohr's longest symphony before their wishes were gratified by their appearance. When Mr Sims Reeves at length came forward he was heard in the prayer "Lord in youth's eager years," from C. Horsley's oratorio *Gideon* (last holder of which, recalling as it did at least in character Samuel's "Evening Prayer" from Costa's *Eli* we could not regard as a very happy one. Mr Sims Reeves, however, seemed of a different opinion, for with more readiness than in him wont he came forward and repeated it. For his second he chose Mendelssohn's "Huntman Song," reserving his power for a final burst on mention of the name of Barbara, the attitude intent on which we were quite at a loss to fathom. Mme. Norman-Néruda was heard to advantage, as far as fiddling goes, in M. Vieuxtemps not very interesting concerto in a sharp minor. Mme. Osgood, a vocalist from America, who since her arrival here has been studying under Mr Randegger made a favourable impression on this her first appearance by her singing of the air "Flowers of the Valley" from Weber's *Euryanthe* and her countryman, Dudley Buck's "Ave Maria." The overture by R. Volkmann, already alluded to, was that to Shakespeare's *Richard III* (Op. 68) We are at a loss to account for the choice of a work so dry and unattractive as this, scholastic though it be, except on the ground that perhaps it was thought that the introduction of the well-known Scotch tune, "The Campbells are Coming" headed in the score as "an old English war song" would make it go down with the audience. If it was intended to do honour to one of the oldest and most esteemed of living German composers, it seemed a pity that a more judicious selection should not have been made from his works Herr Volkmann has certainly done better things than this Though we can lay no claim to acquaintance with his orchestral works, which include two symphonies, several overtures, &c. we have no hesitation in asserting that his beautiful duets, "Hungarian Sketches," Visegrád" marches &c. are worthy to be ranked by the side of those of a similar scope by Schubert, Mendelssohn and Schumann The symphony was Spohr's "Die Weihe der Töne" still indiscriminately announced as the "Consecration," and the "Power of Sound." Though this is a work in which notwithstanding the beauty of its form and instrumentation, we have never felt the enthusiasm that some have done—perhaps on account of its too realistic character—it is one which, on the present occasion it was a real pleasure to listen to, so finely was it played. The remaining orchestral work was Beethoven's overture, "Leonore," No. 2.

The sixth concert was remarkable for the performance, for the first time in England—of Raff's symphony in G minor No. 4 Op. 167 the only new symphony which has been announced for performance at the present series of concerts. Having been so recently discussed in these columns by Mr J. S. Shedlock, whose analysis of it did duty in the programme-book on the present occasion we need not further describe it. Those who were already acquainted with it must have been fully confirmed in the favourable opinion they had formed of it, by the reception it met with from the audience generally. So warm was it, indeed that one could not but feel that Mr Manns patrons are fully alive to appreciating a new symphonic work of the merit of which there can be no doubt, and that therefore more than one new symphony might very well have been included in the present scheme of concerts. We came away feeling that we had experienced a great pleasure in listening to a work that we had long wished to hear but with misgivings that it may be long before we hear it again. So much better off is the opera composer than the symphonist, that an opera which proves successful is sure to be repeated as often as managers while a new symphony however well it be received, has still to bide its time before it is likely to be heard again. Three of Raff's six symphonies having now been accepted, the other three must follow as a matter of course, at the Crystal Palace or elsewhere. Glad as we should be of an opportunity of again listening to either of the three we have already heard if we may venture to offer advice in regard to the others, we should certainly give the preference to No. 2 in E major. Mlle. Anna Mehlig came forward with Beethoven's concerto in E flat, No. 5, her rendering of which, though sometimes lacking power was marked by good taste, feeling, and intelligence. The overtures were Bennett's *Parisina*—which, in promise and as full of charm as Beethoven's *Coriolan*, will doubtless become a favourite—and Mendelssohn's *Ruy Blas* The vocalists were Mme. Lemmens-Sherrington and Mlle. Victoria Bunsen. The former was heard to advantage in Mr Randegger's fine dramatic scena, "Sappho" and in one of the best known and most pleasing of Rubinstein's Persian songs, "O' wenn es doch immer so bliebe!" which latter she sang in German Neither by her voice nor style can we say that we were favourably impressed by the latter, who made choice of the cavatina, "O Patria," from Rossini's *Tancredi*, and a couple of Swedish national melodies, old favourites of Jenny Lind's

An overture by Mr C. E. Stephens, entitled "A Dream of Happiness," commenced the seventh concert. Composed many years ago, but first heard at the Royal Albert Hall in the autumn of 1873, it was heard here for the first time Though thus entitled it is not to be regarded as "programme" music its title seemingly being only intended as indicative of its generally light, bright, and joyous character Apparently written at a time when the author was swayed by admiration for Weber and Sterndale Bennett—as peeps out from both matter and instrumentation—it cannot be credited with as much individuality as Mr Stephens might probably have attained had he received encouragement to write more frequently than he has done. As the work of a clever composer who has attained fluency and facility of expression, it is to be admired for its musicianly construction and pleasing character. Herr Brahms' "Song of Destiny" (*Schicksalslied*)—which was fully described in these columns on the occasion of its first performance here in March, 1874, and which on a first hearing at once made its mark among musicians, in consequence of its polyphonic character—requires to be frequently heard before it can meet with general appreciation, at the same time it demands more delicate treatment than that which on each occasion it has received from the Crystal Palace choir Mendelssohn's *Hymn of Praise* in which the principal vocal parts were sustained by Mme. Rancha Cole, Miss Katharine Poynte, and Mr Pearson, and the performance of which at least, so far as regards its instrumental portion, was equal to any we can recollect, concluded the day's scheme.

The overtures with which the eighth concert opened and closed were Weber's *Der Freischütz* and Beethoven's *Egmont*. Both were splendidly executed, the former loudly re-demanded. The symphony was Schubert's in B flat, No. 5, which, except so far as regards a pianoforte arrangement for four hands, published by Peters and Co. of Leipzig still remains in manuscript. Written for a small orchestra, without either clarinet, trumpets, trombones, or drums, it is a work which Schubert threw off during a single month, in all probability for some particular local or amateur orchestral society Charming though it is in parts, it is the least individual and the least remarkable of his symphonic works which has yet been brought to light. It was heard now as this concert for the second time, having only been once previously given here, on the 1st October 1873 Mme. Essipoff came forward with Mendelssohn's concerto in pianoforte and orchestra, in so manner which she rendered in a very spirited manner, but for which her impulsive style of playing seemed the less suited than for solos by Chopin Liszt, and Leschetizky in which she was afterwards heard. Miss Sophie Lowe and Mrs Patey were the vocalists. In view perhaps of the overtures, Miss Lowe appropriately introduced the aria, "Und ob die Wolke *from Der Freischütz*; and the songs, "Freudvoll und leidvoll" and "Die Trommel gerühret," from *Egmont* all of which she gave with much good taste and care Mme Patey deserves credit for the introduction of a novelty viz. a recitative and aria from the French composer M. Massanet's oratorio, *Marie Madeleine* which, though Meyerbeerish in style is not without pretension. We ought, however, still have been spared the new but commonplace English ballad which with a view to the market, the subsequently inflicted upon us.

MR WALTER BACHE'S PIANOFORTE RECITAL.

Mr BACHE'S fourth annual "recital," given at St James's Hall on the 1st ult. partook more of the character of a concert than of a recital properly so called seeing that the concert-giver was assisted by Mrs. Beasley by Miss Anna Williams, vocalist and by Herr Wilhelmj, the great violinist Nevertheless, recitals predominated by far the greater number of the works brought forward being played from memory The bard's share of the programme, which was as varied as it was interesting, naturally fell to Mr Bache, who was heard alone, and it may be

added, to good advantage, in Bach's fantasia in C minor Beethoven's sonata in C minor (Op. 111), the 4th and 7th of Mendelssohn's "Characteristic Pieces" (Op. 7), a couple of Etudes by Liszt, six preludes of Chopin's (from Op. 28), and in Liszt's transcription of the "Ungarisch," from Ferd. David's admirable and to violinists well-known, "Danse Rohe." In company with Mrs. Beasley Mr Bache was heard in Raff's "Cavatina" (Op. 150) for two pianofortes, which we heard for the first time, and which struck us as being as brilliant and pleasing in its effect as it is interesting on account of its musicianly and artistic construction. Herr Wilhelmj was down for Bach's chaconne, which he played in a marvellous manner and on being vociferously recalled substituted for it his favourite and wondrously clever and effective arrangement of Chopin's nocturne (Op. 27, No. 2). Miss Anna Williams contributed a couple of songs by Pergolesi and Schumann both of which were tastefully rendered.

For his twelfth annual concert, which will take place at St. James's Hall on the 24th of February 1876, and at which this recital may be regarded as the harbinger Mr Bache promises a performance of Liszt's oratorio, *The Legend of St. Elizabeth*.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE eighteenth season of these capital concerts, the resumption of which seems to be looked forward to by a larger number of musical Amateurs most any other of the social comforts of the metropolis, commenced very promisingly on the 6th ult., when a more than usually numerous audience attended, it trusted probably by the artists engaged rather than by the selection of music which for the most part was familiar enough. The artists who proved an specially attractive were Mme. Essipoff and Herr Wilhelmj. Mme. Essipoff whose extraordinary success on her first visit to us during the spring and early summer of last year when these concerts were closed for the season, will not have been forgotten—appeared before Mr Chappell's audience for the first time. Herr Wilhelmj had already been heard here some years ago, but before he had become famous. The engagement of both these great artists is as much to be commended as it must have seemed likely to prove advantageous to Mr Chappell. We have more than once spoken of Mme. Essipoff's playing of works by Chopin, Liszt and other modern composers as having given us more satisfaction and pleasure than that of any other lady pianist we could name. It is, therefore, with the more disappointment that we feel bound to admit that she seems less at home with Beethoven, as was made apparent on this occasion by her rendering of the well known "Waldstein" sonata (Op. 53) which, though by no means lacking brilliancy of execution was often wild, unnatural, and exaggerated in expression. Extreme excellence in all styles is generally too much to expect from one and the same player; and it must be confessed that with players of the so-called "higher development" school Beethoven but too often proves an insurmountable stumbling block. As a player in concerted music, Mme. Essipoff was heard to far greater advantage in W. Bargiel's trio for pianoforte, violin, and violoncello, in D minor (Op. 6), a work which it will be remembered, was introduced by Mr Hallé at one of his recitals of last season but which, in spite of its clear design and musicianly construction, cannot be said to gain in esteem on a nearer acquaintance. Herr Wilhelmj has been heard so often of late as a soloist, and in that capacity has met with such extraordinary success, that one could not but feel curiosity as to how he would comport himself as leader of a string quartett. His freedom of play took us quite by surprise. We have often heard for a modification of the tempo in Beethoven's symphonies, beginning with the Eroica, over and above that marked in the scores, but never in his quartetts least of all in the earlier ones. Right or wrong in his introduction to as great an extent of such a mode of procedure to Beethoven's quartett in C minor Op. 18, No. 4 (in which he was ably associated with MM. L. Ries, Zerbini, and Daubert) it must be confessed we have rarely if ever listened to more careful *ensemble* playing. A couple of songs, of a graceful but not very remarkable character by the late Sir W. Sterndale Bennett, which have recently been brought to light, together with the aria, "Un aura amorosa," from Mozart's *Così fan tutte* were tastefully sung by Mr Shakespeare. The concluding quartett, heard here for the thirteenth time, was Haydn's in D minor Op. 76, No. 2.

At the first of the Saturday concerts Herr Straus was the leader in Beethoven's string quartett in E flat Op. 74. Mme. Essipoff was again the pianist playing Schumann's sonata in G minor, Op. 22—a work which exactly seems to suit her warm and impulsive temperament. In a manner which fully redeemed any credit she may have lost by her Beethoven playing at the previous concert. She was twice recalled. In Hummel's septet, in which the wind parts were sustained by MM. Brousa (flute), Lavigne (oboe), Vaughan (bass), and the strings by MM. Zerbini, Daubert, and Reynolds she was again heard to like advantage. The vocalist was Mlle. Thekla Friedlaender who, it will be remembered during the last summer made a more than usually successful *début* at these Philharmonics. She possesses a remarkably clear and pure though not very powerful soprano voice, and sings with admirable taste and feeling. Besides contributing songs by Schubert and Schumann and Brahms, she was heard in a specially charming song by Bach, "Willst du dein Herz mir schenken," which we imagine, must have been new to the audience. Having for some time past been the "rage" in Germany it is not unlikely to become as also here. That Mlle. Friedlaender was called upon to repeat it was not surprising.

The second "Monday" concert commenced with Schumann's string quartett, in A major, Op. 41 No. 3, led by Herr Straus, and heard here for the fourth time. To those who, like ourselves have long regarded this quartett as one of the most charming and original in the whole repertory of chamber music it must have been a satisfaction to feel that it has at last met with due appreciation, as seemed apparent from the ready "recall" which followed it. Mme. Essipoff, whose interpretation of Beethoven's sonata in D minor Op. 29, was as disappointing in it as that of the "Waldstein" of the previous week, was heard to far better advantage, in company with MM. Straus and Daubert, in Schubert's delightful trio in B flat, Op. 99. Miss Helena Armin—who is more at home with her native tongue than with Italian—was far more successful in a couple of German songs—"Der Mond," by Mme. Clara Schumann and "Aufenthalt," by Schubert—than in Gluck's cavatina and aria from *Orfeo*, "Che farò senza Euridice?" The concluding string quartett was Haydn's in C Op. 33, No. 3.

On the following Monday evening, when St. James's Hall was honoured by the presence of H.R.H. the Princess of Wales, Miss Anna Mehlig was the pianist, she selected for her solo Schumann's difficult "Etudes en forme de variations," Op. 13, which she bravely played from memory and with Madame Norman-Neruda and Sig. Piatti, was heard in Mendelssohn's trio in D minor, Op. 49. Madame Norman-Neruda led Mozart's quartett in C No. 6, which was heard here for the eighteenth time and met with a double recall after playing F. W. Rust's capital sonata in D minor composed in 1795, and for the revival of which we are indebted to the late Ferdinand David, who supplemented it with a pianoforte accompaniment. Duets by Mercadante and Lulli were charmingly sung by the sisters Bada, who came in for their full share of the applause.

ALEXANDRA PALACE.

THE two essential features in which the Saturday Popular Concerts here differ from the Sydenham model are the revival of old and forgotten works, and the prominence given to the modern classical French school.

The inaugural concert took place on the 6th ult., when Rossini's *Stabat Mater* was performed in a manner which afforded conclusive proof that both band and chorus were fully equal to the heavy demands that will be made on them in the course of the season. In the "popular" portion of the programme Boccherini's charming minuet played by the strings *con sordini*, was the most interesting item and it was keenly relished by the audience, who insisted on its repetition.

The 13th of November witnessed the revival of Handel's first English oratorio, *Esther* after a slumber of upwards of a century. This the first oratorio ever produced in England was written for performance at Cannons near Edgware, the seat of the Duke of Chandos, Handel's princely patron and it seems somewhat singular that its resuscitation should have been accomplished in the same neighbourhood, after the lapse of so many years. The composer had shortly before arrived in London from Italy intending to devote his attention to the production of Italian opera, but finding the theatre closed he accepted the post of Music Director at the private chapel at Cannons, and espoused the cause of sacred music, with what glorious results there is no need to tell.

The influence of the Italian school is strikingly evident in the solo portions of the work, but in the choruses his own glorious individuality is more than foreshadowed.

The libretto—supposed on tolerably reliable grounds to have been written by S. Humphreys—is neither better nor worse than others which the great composer afterwards wedded. It closely follows the Biblical narrative the incidents being distributed in three parts. In scoring the work Handel used only two violins, basses, and oboe except in one chorus, in the instrumentation of which he added two horns and viola. When first performed this slender accompaniment, supplemented by the organ, was probably sufficient to balance

the small choir then available, but in presenting the oratorio on a large scale, the expediency of increasing this limited orchestration at once became apparent. This responsible duty has been entrusted to Herr Halberstadt, who has reverently performed his task: not a single note has been changed, and the additional instruments have been written for with consummate taste and skill, never producing an obtrusive effect.

After the overture—which, unlike the rest of the work, has been frequently heard—the first number call ing for special remark is the tenor air "Tune your harps." This is quite modern in style and has a charming accompaniment assigned to the strings (*pizzicato*). To this succeeds a Chorus of Israelites, "Shall we all serve such compliance?" which forms an admirable dramatic contrast to the Chorus of Persians that precedes the tenor air. The next air for soprano is of a florid type, in the course of which an *obbligato* part was given to the Welsh harp—an instrument then much in vogue—by a conspicuous feature. The concluding air "O Jordan, sacred thief" is also worthy of note: it is full of real pathos and the calm beauty of the flowing accompaniments, with its limpid phrases, at once arrests the attention. The chorus which precedes it and is repeated immediately after it, is a real inspiration, the pathetic plaintiveness of the word "mourn" being almost terrible in their truthful embodiment of the passionate anguish of a whole people. The effect of this chorus was greatly increased by an intelligent reading of the varied intensity of tone although not indicated in Handel's score, giving evidence of real artistic instinct on the part of the conductor worthy of all praise.

In the second part nearly all the interest is centred in the solo numbers, the tenor love-songs and the duet for soprano and tenor perhaps being the most noteworthy. The final chorus, "Virtue, truth and honour" is chiefly remarkable for its ingeniously diversified accompaniment.

The Invocation with which the third part opens is one of the finest specimens of the Handelian style we possess. The stately magnificence of the recitative chords which form the outline of the movement, relieved by rushing scale passages for the violins, worthily prepares the way for a chorus characterised by all the grandeur of style, fertility of resource, and contrapuntal skill that belong to the more important choruses of a later date. The treatment of the words, "Earth trembles" indeed, exhibits the composer in his grandest mood. The solo portions which follow, especially Haman's earnest appeal for pardon, are likewise noteworthy features: but all are eclipsed by the magnificent grandeur of the concluding chorus, on which Handel has expended all his energies, and given us a veritable masterpiece. Ushered in by one of those solid and ratably choral progressions of an indescribable majesty which can only be described as Handelian, a fugue succeeds, which leads to another overwhelming outburst of sound in the form of a series of massive chords welded together in one continuous phrase. The solo voices then intervene in varied combinations, until the whole closes with a coda thoroughly worthy of all that has gone before.

The interpretation of the work was throughout admirable. Band and chorus worked with a will and their enthusiasm extended to the audience who were inexorable in their demands for a repetition of several numbers, including two choruses. Mme Nouver Miss Enriquez, Mr Vernon Rigby and Mr Wilmore, fulfilled their sometimes arduous duties in a most satisfactory manner and Mr Howells rendered serviceable aid in his recitative and subordinate tenor airs. Mr Weiss Hill received a perfect ovation at the conclusion of the performance and never was a compliment more worthily earned. Another feature of importance in this revival was the employment of the organ in accompanying the recitatives (as directed by Handel himself) and the effect of the steady sustained chords was positively charming. We can only express a hope that in future the altogether legitimate use of the contra bass and cello for such a purpose will be rightly suppressed, as being an utterly unjustifiable practice, and opposed to all principles of real art.

At the third concert three novelties were introduced. A gavotta for stringed instruments, by Mr Hamilton Clark, which is full of life and instrumented with great skill. To this succeeded an andante and scherzo for oboe and orchestra, by C. St Saëns—which was delightfully rendered by M Stanton. This is no mere show piece, but a carefully considered and thought out composition. The andante is formed of a series of dreamy poetic phrases for the solo instrument accompanied for the most part by sustained chords for the strings. The rondo which follows possesses a fascinating piquancy and an amount of originality that is rarely heard. The soloist was well cared for: but the orchestration is nevertheless most interesting, and the whole movement developed with rare skill. The remaining first item applies in an overture from the comic opera, *Leichte Cavallerie* by Suppé. This proved to be a brilliant and tuneful work, but does not call for any detailed remark. The other orchestral items consisted of Beethoven's Ninth symphony, admirably played, the minim-beats particularly distinguishing themselves in the well-known opening of the "ode of the scherzo." A fourth by Halberstadt, and the overture to *Guillaume Tell*, were the remaining orchestral items. Madame Sinico-Campobello and Mr Maybrick were the vocalists.

On the 30th ult no less than *five* instrumental compositions were performed for the first time in England, and two of such at least—the works of MM Massenet and Duvernoy respectively—are of unusual excellence.

The "Pièce Symphonique" (Triomphe de Bacchus), by M. Duvernoy—is a composition of considerable importance. It opens with an andante in 3/4 time which after a short prologue ushers in a melody of bewitching charm that reappears more than once in the course of the work. The movement is continued with unabated interest, until a sort of broken recitative—assigned to violins, flute, and clarinet—ushers in the second movement, the principal subject of which is a minuet (not a new one by-the-by, selected by some artiste), is most happily conceived and admirably suggests the quaint gambols of Bacchanalian fauns. The second subject is an admirable contrast formed of a series of phrases of a sustained character divided by detached fragments of the first. These materials are handled with much skill and their ample development is conducted in a manner that exhibits thorough mastery over technical devices. A trumpet call is then heard which prepares the way for a martial finale of great breadth and dignity in the course of which the melody which inaugurates the first movement reappears for the last time with the most happy effect, an admirable coda concluding the work in a thoroughly satisfactory manner. We have no hesitation in saying that M. Duvernoy has written a work reflecting honour on himself and the world of art. As M Duvernoy is now resident amongst us, the production of this work was attended with considerable interest.

The "Scènes Pittoresques" of M. Massenet take the original form of a suite, which in this case may be described as a set of short pieces for orchestra, seeing that the familiar titles are not employed. No. 1 is a march, full of graceful fancy and charmingly instrumented. This is succeeded by an Air de Ballet which opens with a captivating melody for cello, relieved by groups of detached chords, assigned chiefly to flutes, oboes, and clarinets. Afterwards a subsidiary theme is employed a return of the first subject, with slight modification, being the instrument to a conclusion. The "Angelus," which now follows, is the best number of the set. For originality of conception, ingenious orchestral device, and individuality this little piece is sufficient to stamp its author as a man of genius. The somewhat daring manner in which he employs four horns, all intent to indicate a phrase of three notes imitating bells, the strings alone accompanying on a double pedal, proves him to be a man who can think for himself. The semi-ecclesiastical theme with which the movement commences is utilised throughout with the utmost skill and the second section, probably intended to be suggestive of the unsteady footfalls of jovial tipsy-totters returning home in a hilarious mood, is admirably conceived. The final number is a Fête Bohême, which is sparkling and boisterous to a degree, but thoroughly descriptive and free from the slightest trace of vulgarity. There is a freshness and a ready spontaneity about the whole suite that commands our admiration, and the command of orchestral resources is not by any means the least of M. Massenet's qualifications.

The other novelties were Halévy's overture to *Le Val d'Andore*, Hallmann's "Tarantella for strings," and a "Prelude a Tempo di Valse" for piano and orchestra, played by the composer Sig. Tito Mattei. We cannot bestow much praise on the last named. It is most nobly scored, with the grosse-caisse and cymbals being brought into requisition. The prelude is rambling to a degree amounting to incoherence, and the valse suggests Strauss and many other kindred spirits. Sig. Mattei played adroitly as he always does, but for reasons already explained the piano was scarcely audible. Vocal pieces were contributed by Madame Blanche Cole, Miss Emily Most, and Mr C. Lloyd.

Musical Notes.

WHATEVER musicians may think of the various methods of teaching singing now in vogue in Italy, there is no doubt that a large and increasing number of female students, both English and American, betake themselves there with the view to obtaining instruction in vocal music. Most of them arrive friendless and alone, speaking only their own language: and it can be well understood how much they stand in need of help and protection in such a position. It will be a boon therefore to many, to learn that an establishment has lately been opened at Milan, under the

Digitized by Google

personal superintendence of a resident English lady for the reception of lady students which offers the advantages of a private residence from which they may attend the lessons of the best professors, as well as (under proper escort) the performances at *La Scala*. The Home—"*Casa Vocalista*"—which is recognised and approved by the English chaplain, and is under the protection of the British and American Vice-Consuls, owes its being to the exertions of a committee of ladies, aided by the liberality of a long and influential list of patrons headed by the Archbishop of Canterbury, the Earl of Shaftesbury, the Duchess of Marlborough, the Duchess of Westminster, &c., as well as to the proceeds of a concert given by the artists of Her Majesty's Theatre at 52, Grosvenor Gardens, on the 16th July. Major-General Sir Frederic Goldsmid (1, Southwell Gardens, South Kensington), hon. treasurer of the fund which has been subscribed to defray the preliminary expenses, will be happy to afford further information to intending students and others interested in the scheme.

The Dean and Chapter of Hereford have given permission for a festival of the "Three Choirs" to be held in the Cathedral on the old footing during September, 1876. It does not, however, appear whether the Worcester Choir will be permitted to take part in it.

Under date of Nov. 1, Wagner addressed a circular to the coadjutors in the projected production of his great work *Der Ring des Nibelungen* at Bayreuth during the course of next summer, together with a table of the dates of the preliminary rehearsals. The circular contains a welcome assurance that no obstacles to the consummation of his scheme at the appointed time need now be feared. The rehearsals are to begin on the 1st of June, and to be continued without intermission up to the end of July. The last full rehearsals are to be held from the 6th to the 9th of August; then, after three days' rest, the first public performance of the giant work will be given on the 13th to 16th of August; the second on the 20th to the 23rd, and the third on the 27th to the 30th.

The receipts at the Titiens Concert at Boston on the 8th ult. amounted to over 6,000 dols., being the largest on record. In addition to Mlle. Titiens' fixed salary of £200 per concert, payable in gold, she receives the half of what is taken over 3,000 dols. per concert. For three songs at the concert in Boston the great *prima donna* received £900 sterling, being the highest sum ever taken by any artist.—*Times.*

The Royal Academy of Music, unlike the majority of institutions which subsist in whole or in part upon the contributions of the public, has not made it its practice to issue an annual report. We have often regretted this, and have therefore been the more glad to find that a statement was put forth "by order" at the commencement of the present term. We reprint it in full:—The number of students in the Academy is 268—viz., 76 male and 192 female students. Thirty-one pupils were admitted in the Lent Term, thirty in the Easter Term, and forty-four in the Michaelmas Term. During the year six evening and four full orchestral morning concerts have been given at St. James's Hall. At the annual prize concert, on Wednesday, the 21st July, Her Royal Highness the Princess Louise (Marchioness of Lorne) was graciously pleased to present the medals, prizes, &c., to the successful students.

Messrs. Puttick and Simpson, of Leicester Square, have just sold by auction the plates and copyrights of Messrs. Duff and Stewart, music-publishers, of Oxford Street. We mention some of the works for which extraordinary prices were paid:—*Gabriel*: "Only," £686, and "Weary," £495 (Metzler); "Would you be a Sailor's Wife?" £78 (J. Williams). *Glover*: Songs of the Elements, £234; Songs of the Seasons, £238; "The Good-bye at the Door," £264 (J. Williams); "Wilt you love me then as now?" £88 (Hime). *Hatton*: "A Bird Sang," £147 (Hime). *Hobbs*, "Nina," £95 (J. Williams). *Leney*: Esmeralda, £546; Magic of Music, £66 (Hime); Maritana, Gay Maritana, £65 (Ashdown & Parry). *Loder*: Philip the Falconer, £63 (J. Williams); Brave Old Oak, £70 (Hime). *Durward*: Première Etudes, £210 (Stewart). *Balfe*: "Il Talismano," £418 (Hime). *Hume*: Parfait Amour, £149 (Ashdown & Parry). *Pinsuti*: "I love my love," £453; The Raft, £129 (J. Williams). *Tours*: The Angel at the Window, £210 (Ashdown & Parry). *Gounod*, Ninetta, £96 (Metzler), &c.

NOTICES TO CORRESPONDENTS.

E. F. W. (Hammersmith).—The article referred to by Mr. H. J. Breakspear in his "Æsthetic Sensualism and Asceticism in Music" is probably that on "The Works of Chopin in their relation to Art," which appeared in our first Number of the present year.

F. D. H. (Great Malvern).—A fifth edition of Thibaut's little book, "Ueber Reinheit der Tonkunst," has been published during the present year by J. C. B. Mohr, of Heidelberg; there would, therefore, be no difficulty in obtaining it through any foreign book or music-seller.

X. Y. Z.—"The History of Music, from the Christian Era to the Present Time," in the form of lectures, designed for the use of students, &c., by F. L. Ritter, recently published by W. Reeves, 185, Fleet Street, price 7s. 6d., will probably answer your purpose.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers, Messrs. Augener & Co., *86, Newgate Street.*

The number of the Musical Record *has now reached 6,000 per Month. This can be verified at Messrs.* Cassell, Petter & Galpin's, *the Printers, Belle Sauvage Yard, Ludgate Hill.*

"THE MONTHLY MUSICAL RECORD."

The Scale of Charges for Advertisements is as follows:—

Per Page	£5 0 0
Half Page	2 16 0
Quarter Page	1 10 0
Quarter Column	0 16 0
One-Eighth Column	0 10 0

Four lines or less, 3s. Ninepence a line (of ten words) afterwards.

FIFTH VOLUME
OF
THE MONTHLY MUSICAL RECORD
(*With Title and Index, Year 1875, completed*).

WILL BE READY ON DECEMBER 20TH, BOUND IN CLOTH, PRICE 3s. NET.

For an exchange of the Single Numbers of the Year 1875 against the bound Volume can be made at the Publisher's.

Covers for Binding back Numbers 1871, 1872, 1873, 1874, and 1875, 1s. 6d. net.

ALL BACK VOLUMES TO BE HAD.

AUGENER & CO., 86 Newgate Street, and Regent Street.

SECOND EDITION
OF
SCOTSON CLARK'S
42
VOLUNTARIES FOR HARMONIUM

In blue paper covers, 4to . . net 3s.

"For the modest cost of three shillings this small folio volume of thirty-eight pages seems to supply a long-felt want. How often have not ears been tortured by the rash attempt of a village organist or harmoniumist to battle with a Handel chorus, or something so much too difficult for him as it is inappropriate for use as a voluntary in church! Here will be found some three dozen or more movements, designated as preludes, interludes, communions, offertoires, &c., varying from four bars to three pages in length, which, without displaying any marked originality on the part of their composer, are so fluent and melodious, so reasonably short in their construction, so generally sober, chaste, and 'temperate' in character, and so easy of execution, that we can feel no surprise that the volume should already have met with such appreciation among those for whom it was designed that a whole edition has been disposed of without its coming under our notice."—*Monthly Musical Record, November 1875.*

LONDON:
AUGENER & CO., NEWGATE STREET & REGENT STREET.

Digitized by Google

NEW FOLIO EDITION OF

THE COMPLETE STUDIES FOR THE PIANOFORTE,

BY

F. CHOPIN.

REVISED AND FINGERED BY E. PAUER.

Complete, in boards, 15s. net; In Books: Books 1 to 4, each 7s.; Book 5, 3s.; or singly—

No. 1	In C major	2/
2	In A minor	2/
3,	In G major	2/-
4,	In C sharp minor	2/6
5,	In A flat	2/6
6,	In G flat minor	2/-
7,	In C major	2/
8,	In F major	2/6
9,	In F minor	2/
10,	In A flat	2/-
11	In G flat major	2/
12,	In C minor	2/6
13,	In A flat	2/-
14,	In F minor	2/-
15,	In F major	2/6
16,	In A minor	2/-
17,	In E minor	2/6
18,	In C sharp minor	2/6
19,	In C sharp minor	2/
20,	In D flat	2/-
21,	In G flat	2/-
22,	In E minor	2/6
23,	In A minor	2/6
24,	In C minor	2/6
25,	In F minor	2/-
26,	In B flat	2/-
27,	In A flat	2/-

"In bringing forward this, the only complete edition of the Studies, Mr Pauer is doing good service not only to the musical portion of the world, but to all. For wherever pianoforte music is studied—except in the simpler forms—these wonderful compositions should be. An admirable preface and a chronological table usher in the great Studies, numbering twenty-seven. The engraving is excellently clear a great desideratum with works of any pretension, and as there can be but one opinion as to the importance and utility of the undertaking, we may fairly anticipate that the volume will not only be found in the library of every professional student, but will be sought for as a standard work by the musical public generally."—MONTHLY MUSICAL RECORD, June, 1875.

LONDON: AUGENER & CO.,

14, NEWGATE STREET E.C.; 1, REGENT STREET, W AND FOUBERT'S PLACE, REGENT STREET, W.

SUITABLE FOR PRESENTS.

STANDARD EDITIONS

OF

VOCAL MUSIC.

LARGE OCTAVO.	Boards in cloth paper sides. Net.	Coloured boards and edges. Net.
L. VAN BEETHOVEN.	s. d.	s. d.
7 Songs, with English and German Words. Edited by E. Pauer	1 6	3 6
JOHN HULLAH.		
36 English Songs, by Composers chiefly of the Seventeenth and Eighteenth Centuries. Arranged by John Hullah	3 6	7 6
MENDELSSOHN-BARTHOLDY.		
Vocal Album, 32 Songs, English and German Words. Edited by E. Pauer. Original Edition	3 6	5 -
Ditto, ditto. Transposed	4 6	5 -
16 Two-Part Songs, with English and German Words. Edited by E. Pauer	1 6	4 6
28 Quartets for Soprano, Alto, Tenor, and Bass	3 6	
CARL REINECKE.		
40 Children's Songs. Complete, 4to, in blue paper covers. Or in 4 Books:—	1 6	
Book I. Nos. 1 to 10	1 6	
" II. " 11 " 20	1 6	
" III. " 21 " 30	1 6	
" IV. " 31 " 40	1 6	
W. A. MOZART.		
Vocal Album, 32 Songs, with English and German Words. Edited by E. Pauer	6 -	8 -
FRANZ SCHUBERT.		
First Vocal Album. 50 Songs, with English and German Words, Portrait, &c. Edited by E. Pauer. Original Edition	6 -	8 -
Ditto, ditto. Transposed Edition	6 -	8 -
Also both Editions in four parts:—		
I Maid of the Mill (Die Schöne Müllerin)	3 6	
II Winter Journey (Die Winterreise)	3 6	
III. Dying Swan (Schwanengesang)	3 6	
IV 24 Favourite Songs	3 6	
Masses in Vocal Score. Arranged by EDWARD PROUT:—		
No. 1. In F	3 6	
No. 2. In G	3 6	
No. 3. In G flat	3 6	
No. 4. In C	3 6	
No. 5. In E flat	3 6	
ROBERT SCHUMANN.		
Album of Songs. 30 Songs, with English and German Words. Edited by E. Pauer	3 6	
The same Album for a deep Voice	3 6	
Myrtle Wreath (Myrthen). 26 Songs, with English and German Words. Edited by E. Pauer	4 6	
VOLKSLIEDER ALBUM. 60 popular Songs. Edited by E. Pauer	1 6	2 6

AUGENER & Co., 86, Newgate Street, 81, Regent Street, and Foubert's Place, London.